VISIT…

RECORDED VERSIONS
GUITAR

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

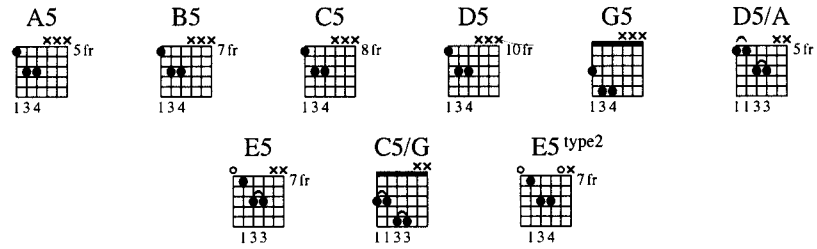
seven mary three

american standard

HAL LEONARD®

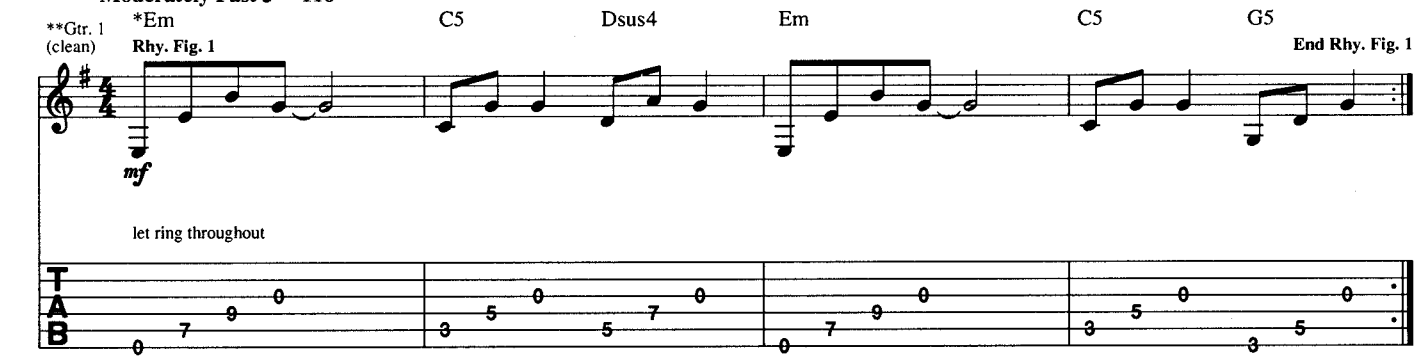
Water's Edge

Words and Music by Jason Ross and Jason Pollock



Intro

Moderately Fast ♩ = 116

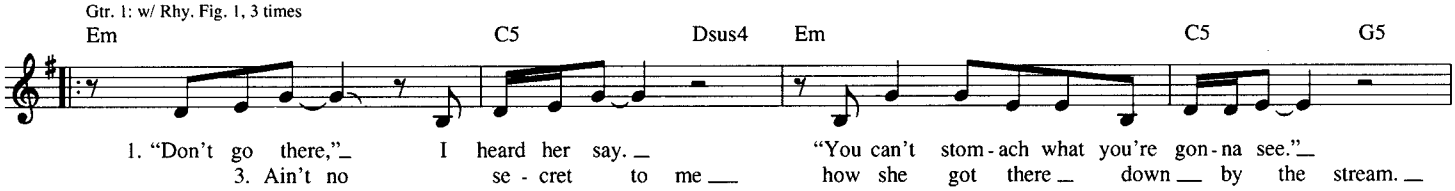


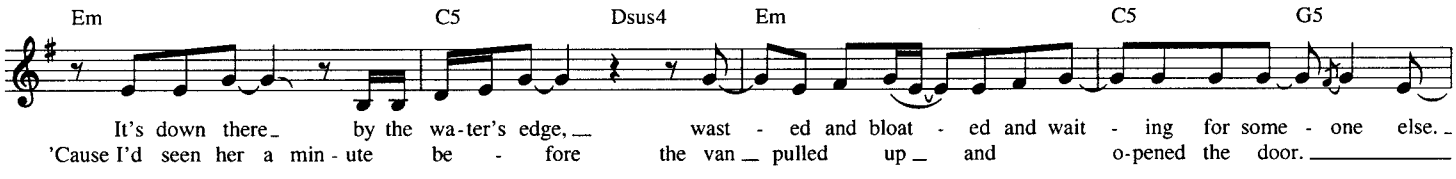
*Chord symbols reflect implied tonality.

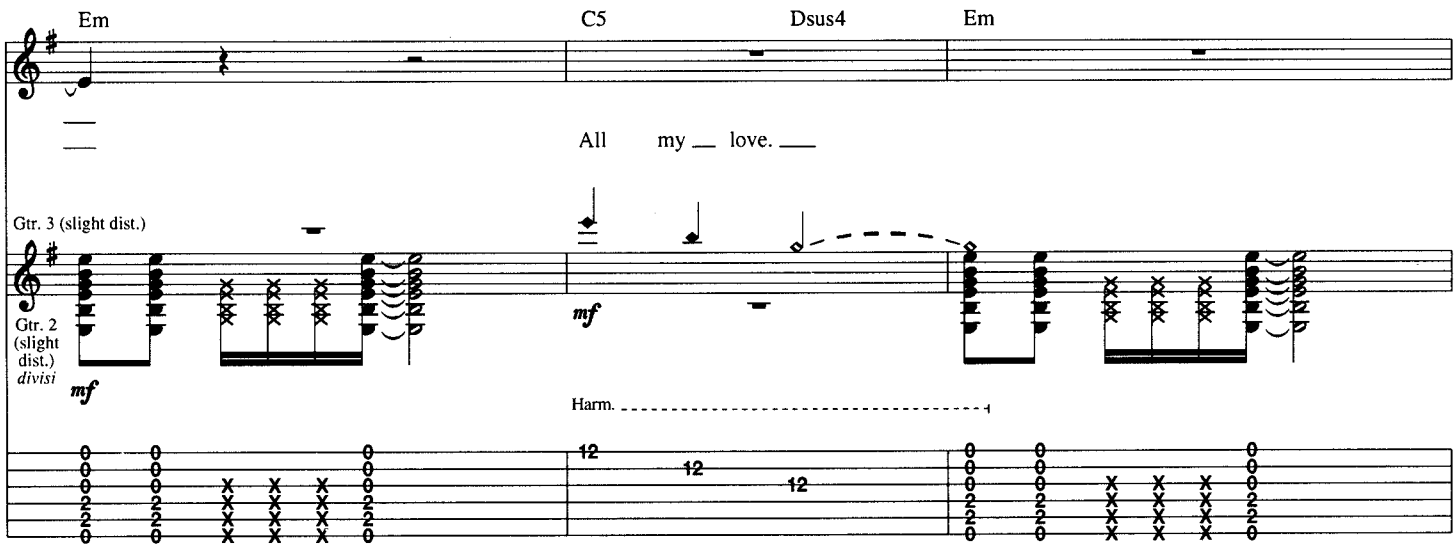
**doubled throughout

Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 times


Em
C5
Dsus4
Em
C5
G5
1. "Don't go there,"_ I heard her say._ "You can't stom-ach what you're gon-na see."_
3. Ain't no se-cret to me__ how she got there_ down__ by the stream._


Em
C5
Dsus4
Em
C5
G5
It's down there_ by the wa-ter's edge,__ wast-ed and bloat-ed and wait-ing for some-one else._
'Cause I'd seen her a min-ute be-fore the van_ pulled up_ and o-pened the door.



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Verse

Gtr. 2 tacet

C5 G5 Em C5 Dsus4

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times

2. Fun - ny how these things come a - bout,
4. I can't say a sin - gle word

Gtr. 3

Harm.

12 12 12

Gtr. 3 tacet

Em C5 G5 Em C5 Dsus4

Gtr. 4: w/ Fill 1, 2nd time

when you're tied to the teeth and mouth.
a - bout what I saw of her.

No sound or fu - ry, no shot of pain, there was no
'Cause her kill - ers, they got their friends in fa - mil -

Chorus

Em C5 G5 E5 C5/G D5/A

Gtr. 1 tacet

real rea - son, no gain.
- iar plac - es, I tell you man.

I can't go down to the wa - ter's edge.

*Gtr. 4 (dist.)

fade in ***(pp)*** *cresc.* ***f***

fdbk. let ring let ring

1/4

(9)

pitch: B

Gtr. 1

Fill 1

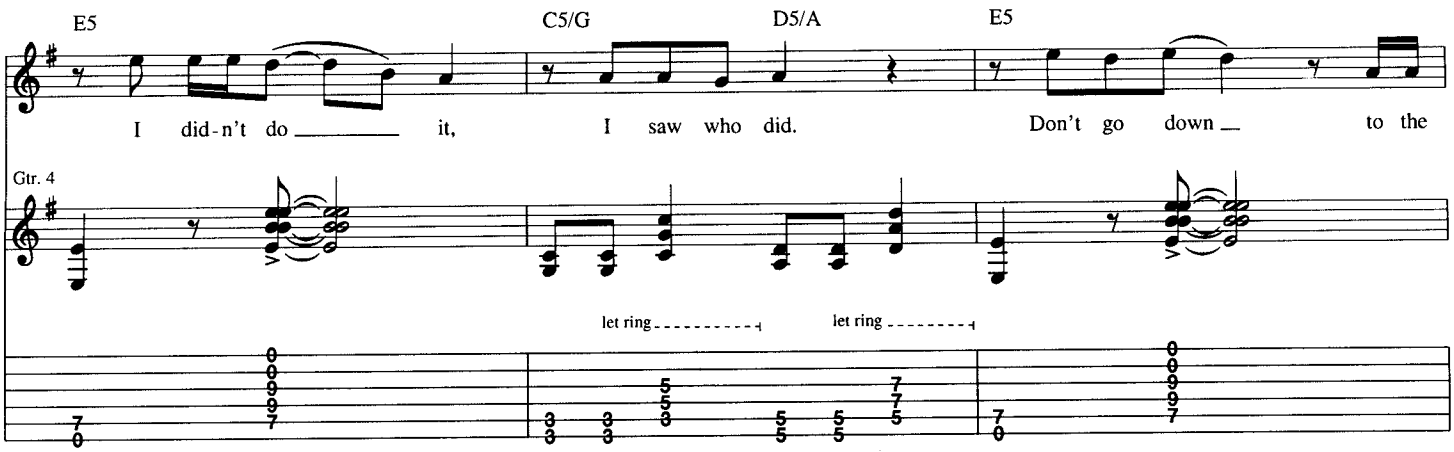
Gtr. 4

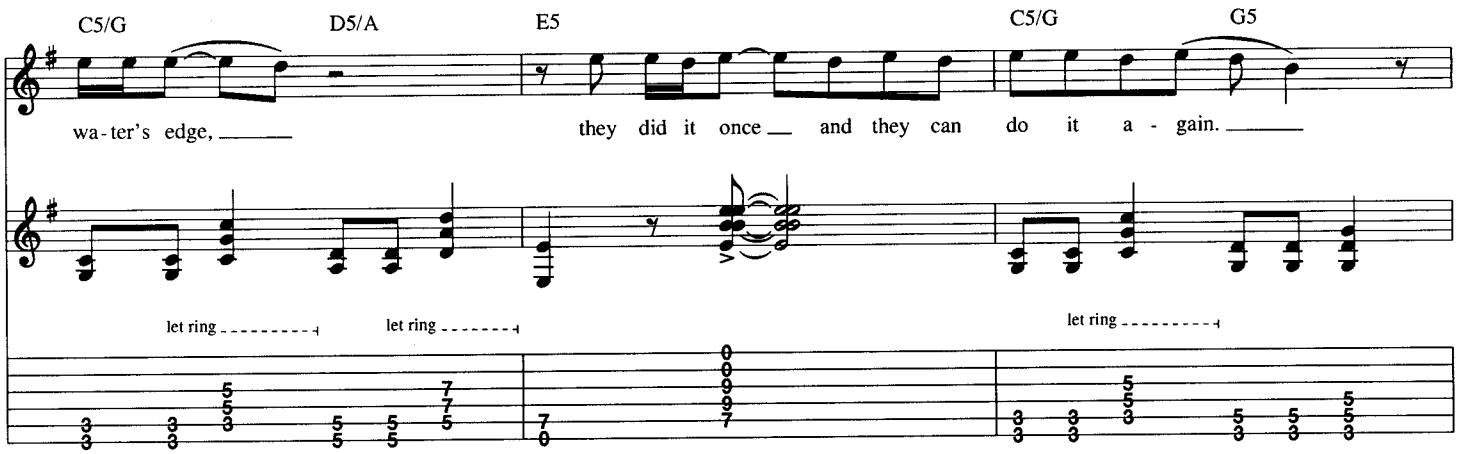
mp *cresc.* ***f***

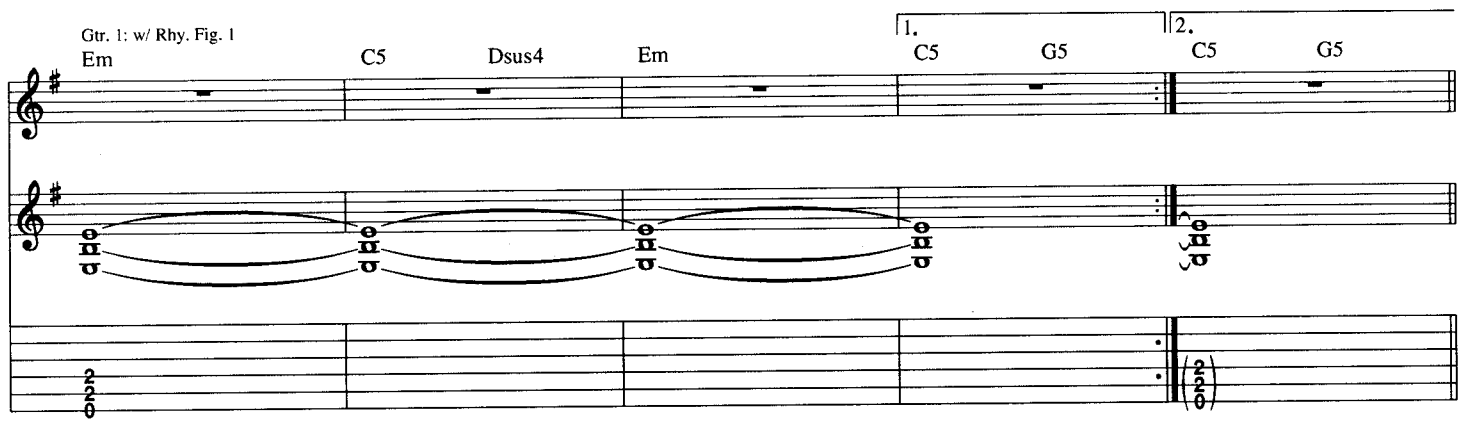
fdbk.

14 (14) 16 (16)

pitch: E

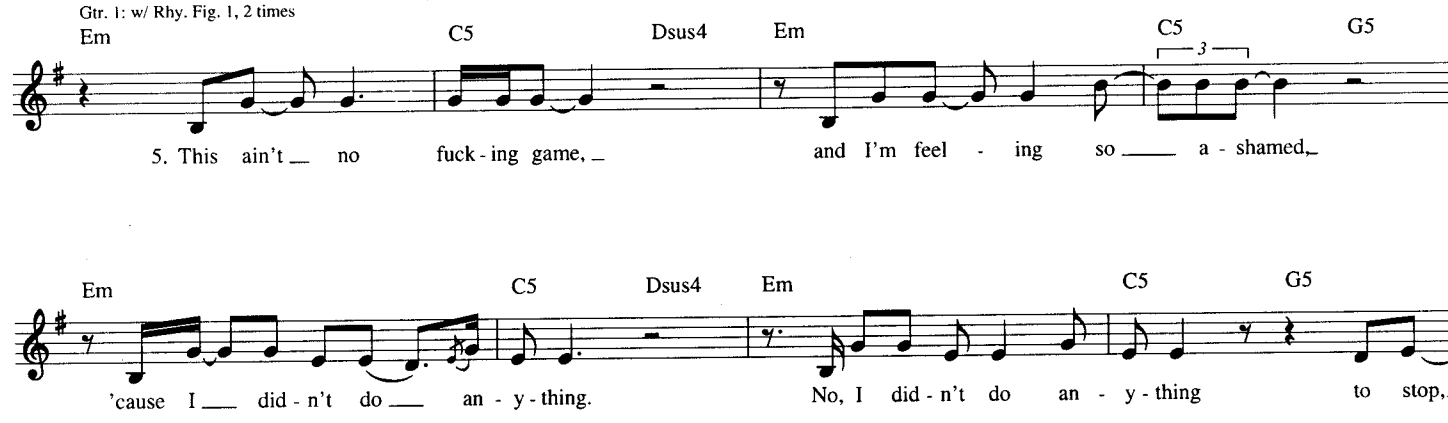






Verse

Gtr. 4 tacet
Gtr. 1: w/ Rhy. Fig. 1, 2 times



Am9 Em9/B Cmaj7 Dsus4add$^{6}_{9}$

— to stop, — to stop, — to stop —

Gtrs. 1 & 3 **Rhy. Fig. 2** **End Rhy. Fig. 2**

let ring throughout

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 1 3/4 times

Am9 Em9/B Cmaj7 Dsus4add$^{6}_{9}$ A5

Gtr. 4

this — from — hap - pen - ing. — I —

B5 C5 D5

Gtrs. 1, 3 & 4

did - n't — do — an - y - thing!

Chorus

Gtrs. 1 & 3 tacet

G5 D5/A E5 C5/G G5 D5/A E5 C5/G

"Don't go down_ to the wa - ter's edge," you said to me. I did-n't do it but — I saw who did you see.

Gtr. 4 **Rhy. Fig. 3** **End Rhy. Fig. 3**

Gtr. 4: w/ Rhy. Fig. 3

G5 D5/A E5 C5/G G5 D5/A E5 C5/G

Don't go down_ to the wa - ter's edge. — They did it once,_ they can do it a - gain. — I

Gtr. 3

fade in ***(pp)*** w/ wah-wah

G5
D5/A
E5
C5/G
Gtr. 4
swear, I
swear, I
full
G5
D5/A
E5
C5/G
swear, I
swear, I did - n't
G5
D5/A
E5
C5/G
do a thing. I should - 've
G5
D5/A
E5
C5
E5 type2
rit.
P.S.
done some - thing.
rit.

Cumbersome

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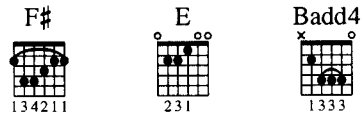

Intro

Moderately ♩ = 80

F♯ E B5

Gtr. 1

f w/ slight dist.

*Muted strums produce random natural harmonics throughout.

Verse

F♯ E

1. She calls_ me Go - li - ath and I wear the Da - vid mask, __
2. I'd like to be - lieve we could rec - on - cile the past, __

*Gtrs. 1 & 2

f *simile on repeat w/ dist.*

*composite arrangement

B F♯

I guess the stones_ are com - ing too fast for her_ now. __
res - ur - rect those bridg - es with an an - cient glance.

You know I'd like_ to be - lieve this
But my old stone face can't

E B F♯

nerv - ous - ness_ will pass, __
seem to break her down, __

all the stones_ that are thrown are build - ing up a wall. __
she re - mem - bers bridg - es, burns them to the ground._

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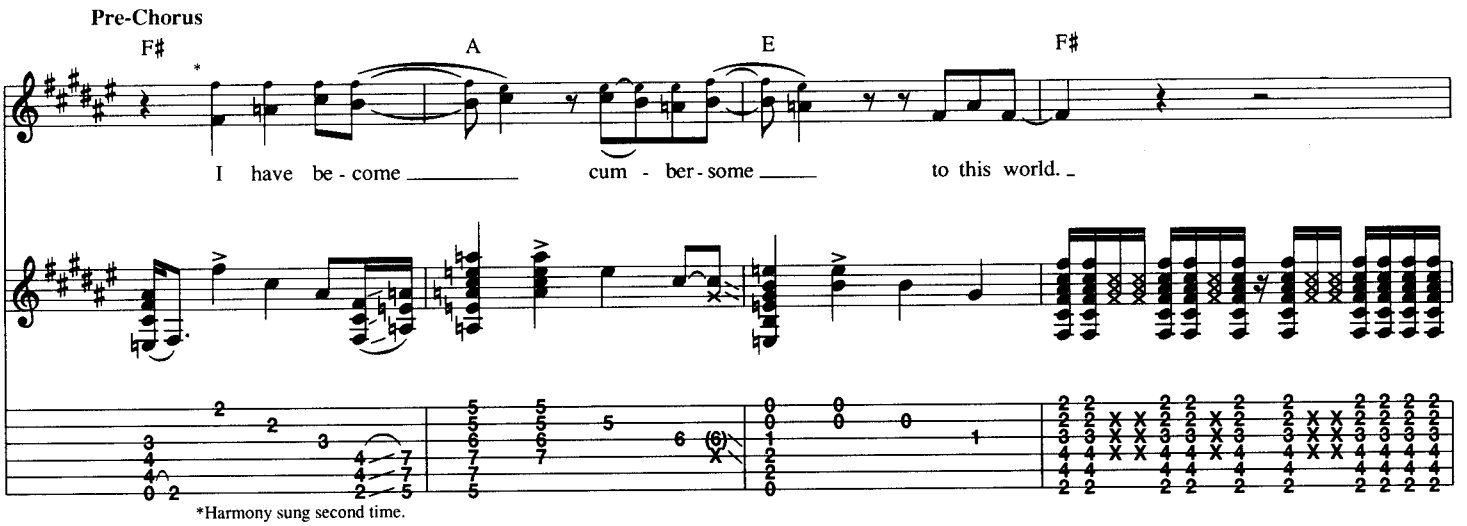
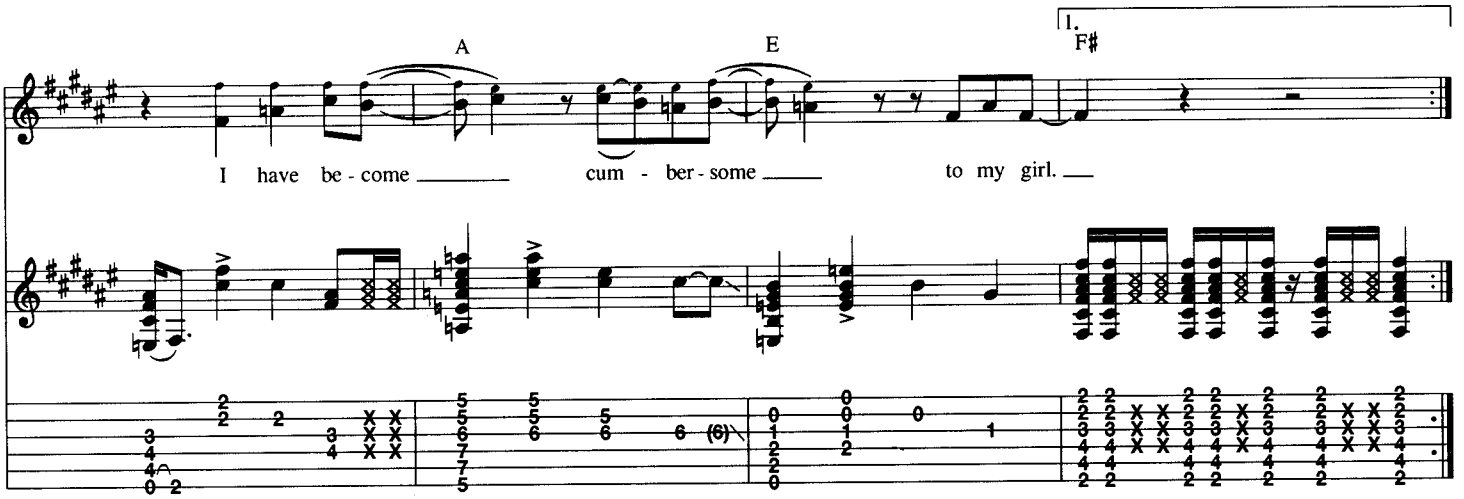
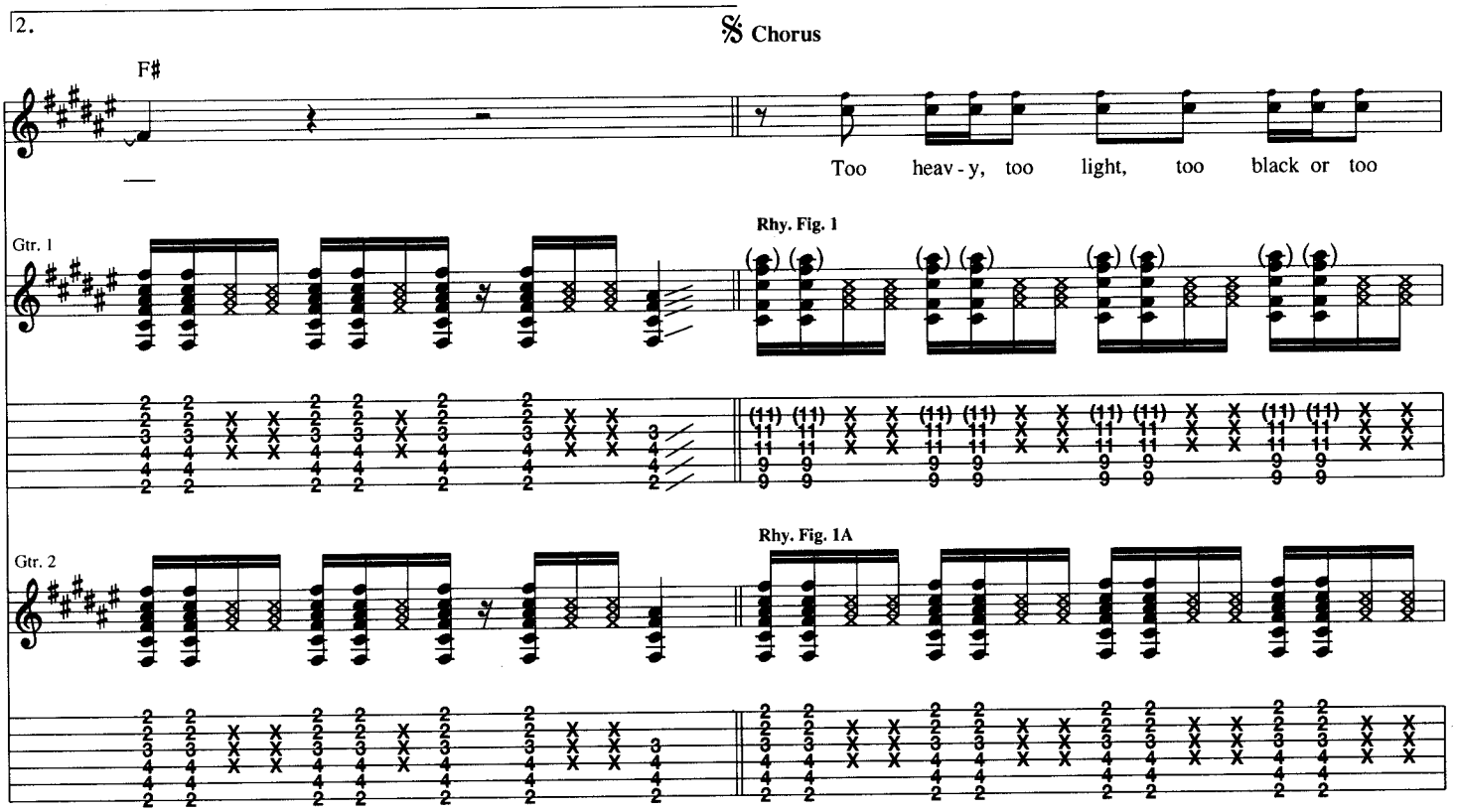

Pre-Chorus
F♯
A
E
F♯
I have be - come cum - ber - some to this world.
*Harmony sung second time.


A
E
1.
F♯
I have be - come cum - ber - some to my girl.


2.
𝄋 Chorus
F♯
Too heav - y, too light, too black or too
Gtr. 1
Rhy. Fig. 1
Gtr. 2
Rhy. Fig. 1A

A E5 F♯

white, too wrong or too right, to-day or to-night, cum - ber-some.

End Rhy. Fig. 1

End Rhy. Fig. 1A

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

A E5

Too rich or too poor, she's want-ing me less and I'm want-ing her more. The bit-ter taste is cum - ber-some,

Gtrs. 1 & 2: w/ Fill 1, 2nd time

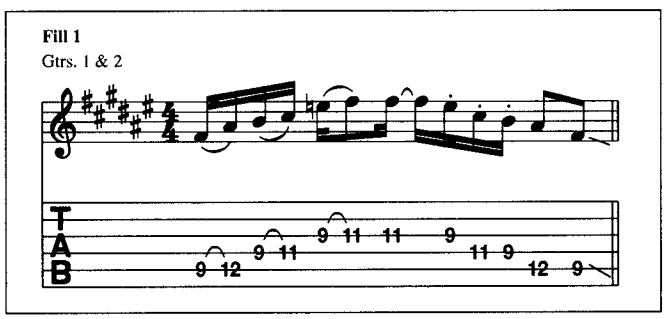
F♯ A F♯ E F♯

No, yeah! No, no, no.

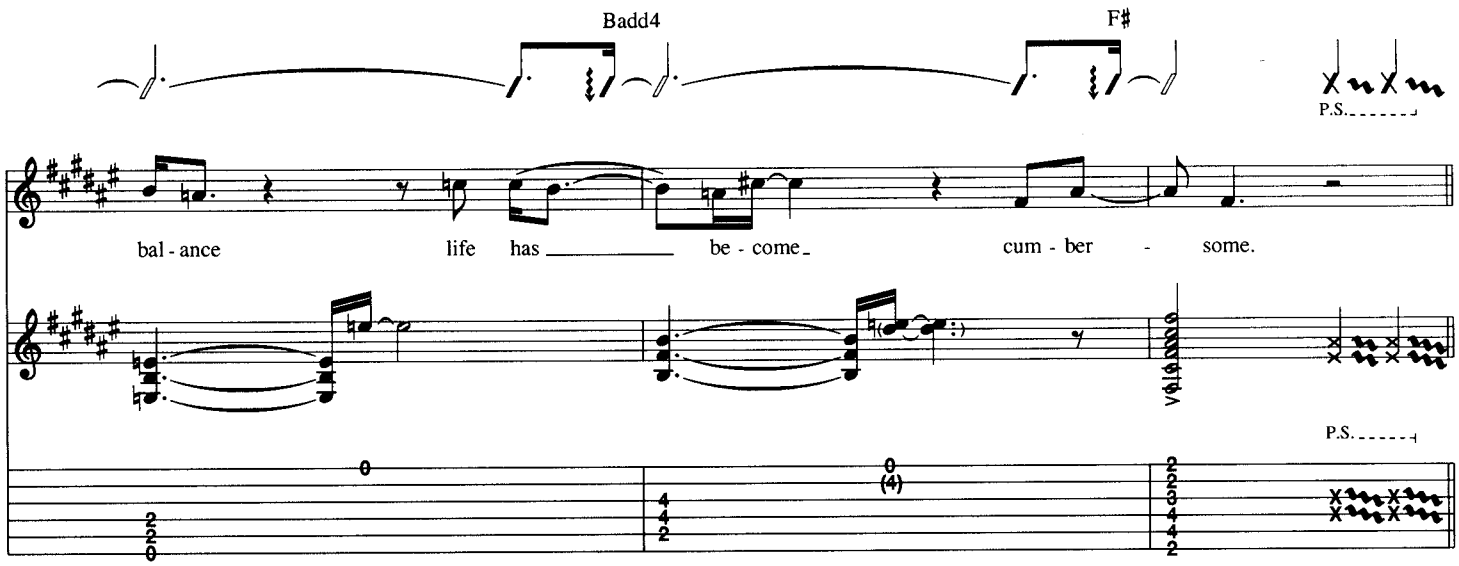
Gtrs. 1 & 2

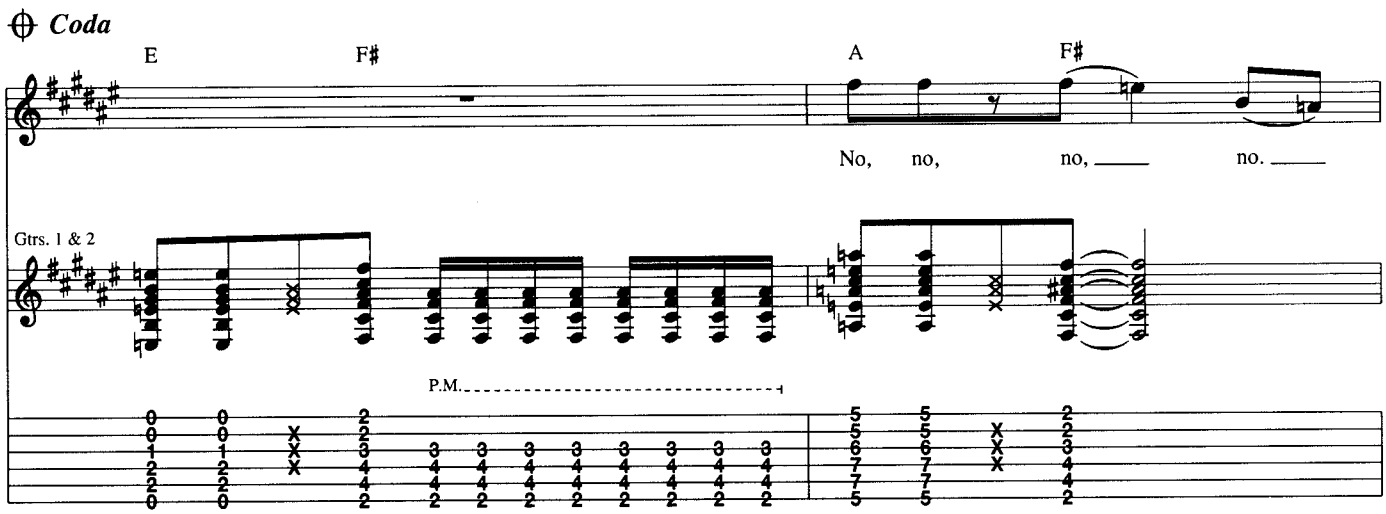
Fill 1

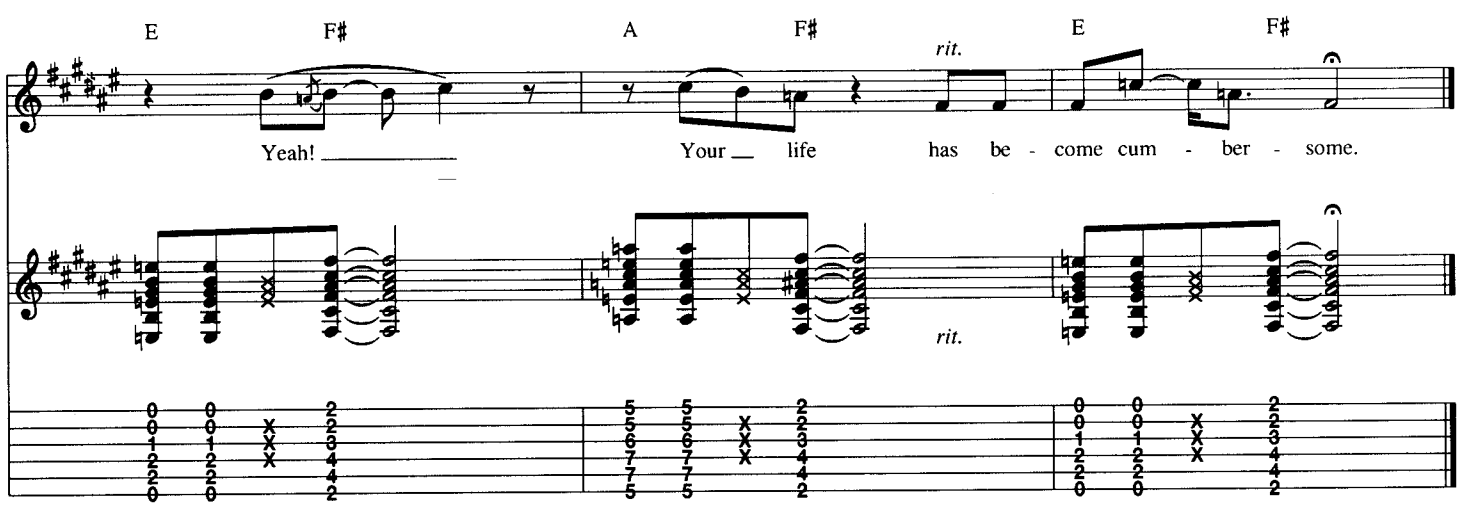
Gtrs. 1 & 2



To Coda
A
F#
E
F#
No, no, no, yeah!
Interlude
Gtr. 1 tacet
F#5
E5
B5
Gtr. 2
mf
let ring throughout
Gtr. 1
F#
E
Badd4
There is a bal - ance be-tween two worlds,
1/2
1/2
F#
E
one with an ar - row and a cross.
Re-gard-less of the
1/2
1/2


Badd4
F♯
P.S.
bal - ance life has be - come cum - ber - some.
P.S.


Coda
E
F♯
A
F♯
No, no, no, no.
Gtrs. 1 & 2
P.M.


E
F♯
A
F♯
rit.
E
F♯
Yeah!
Your life has be - come cum - ber - some.
rit.

Roderigo

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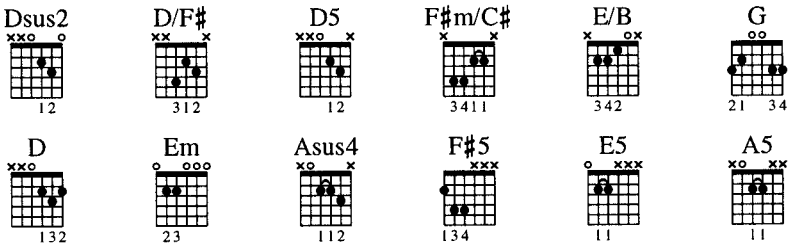

Intro

Moderately Slow ♩ = 76

Gtr. 1 (clean)

*Dsus2

mf w/ chorus *p* *mf* *p* *sim.*

let ring throughout

*Chord symbols reflect implied tonality.

Verse

Dsus2 D D/F♯

open

Rhy. Fig. 1A

Gtr. 2 (clean)

mf

1. "He's a real can - ni - bal," she goes.

Rhy. Fig. 1

mf

D5 D/F♯ F♯m/C♯

"I think I'll call him Rode - ri - go." Dress him up in dark

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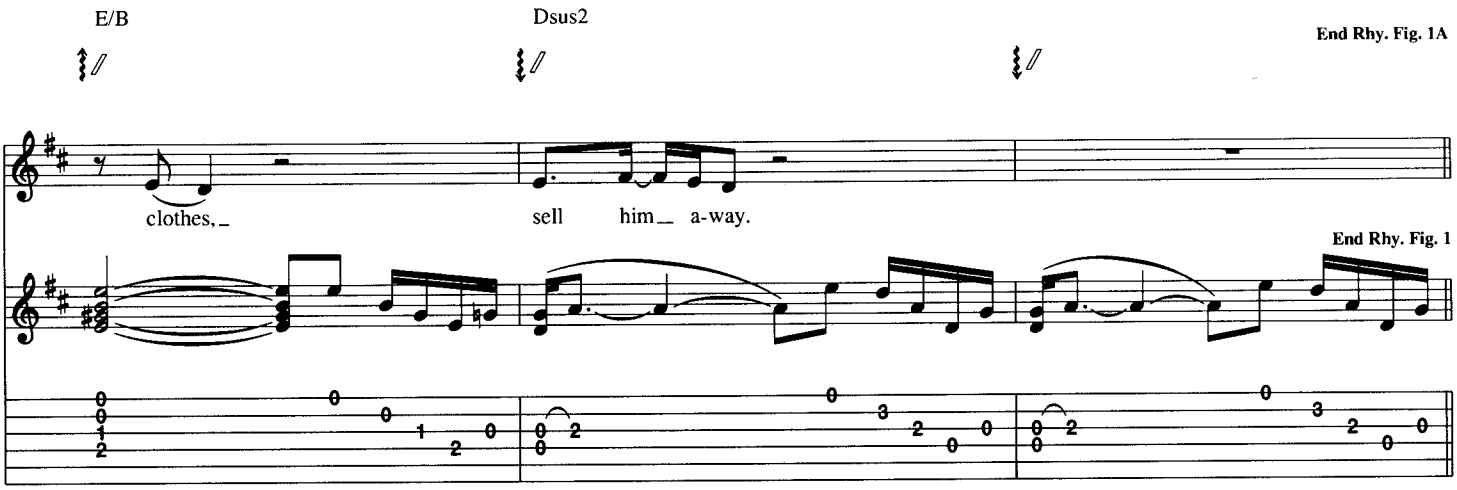


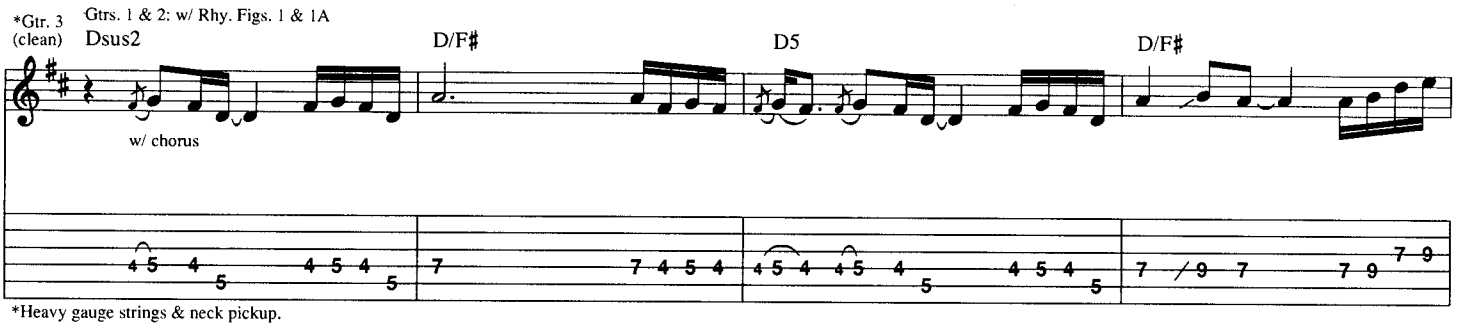
Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

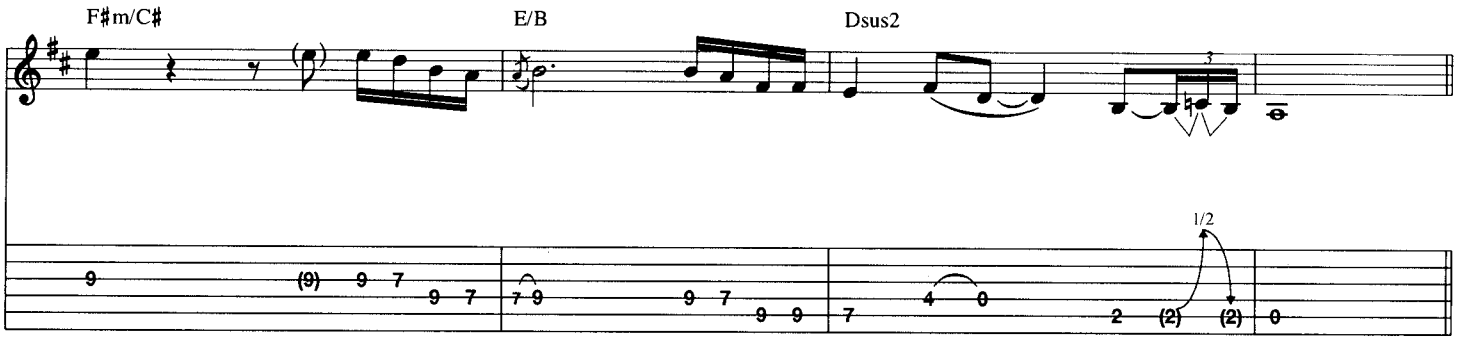
𝄋 Chorus

G
D
G
Em
Asus4
To Coda
(2nd time, cont. in notation)
Tied {him / me} up with her_ rope, you know it stained_ her neck_ but it can't hold Rode - ri - go._

Guitar Solo



*Heavy gauge strings & neck pickup.



Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

Dsus2 D/F♯

3. "I'm the real an - i - mal," she goes.
4. She can't help but beat me down

simile on repeat

p

D5 D/F♯ F♯m/C♯

She wants to call me Rode - ri - go.
in - to a brand new Rode - ri - go.

Tie me down with all her
I'll slip a - way with - out

2nd time, D.S. al Coda

Gtr. 2: w/ Rhy. Fill 1, 2nd time

E/B Dsus2

ropes 'til I can't breathe.
a sound in - to the air.

Rhy. Fill 1

Gtr. 2

let ring

Coda

Interlude

Gtr. 3 tacet

Dsus2

Gtr. 1

mf

Gtr. 2

mf

(cont. in slash)

*w/ increased gain & dist.

D5 D D/F♯ F♯ G D5 D D/F♯

open 4fr open open

Gtr. 2

ff

**Gtr. 1

ff

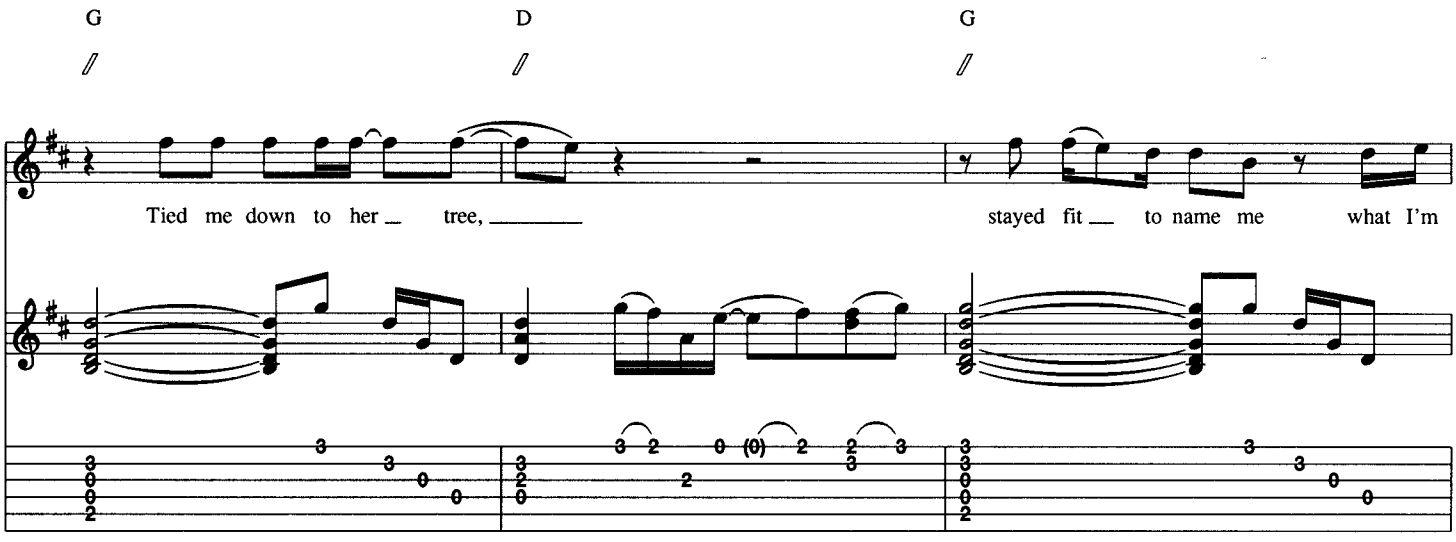
let ring throughout

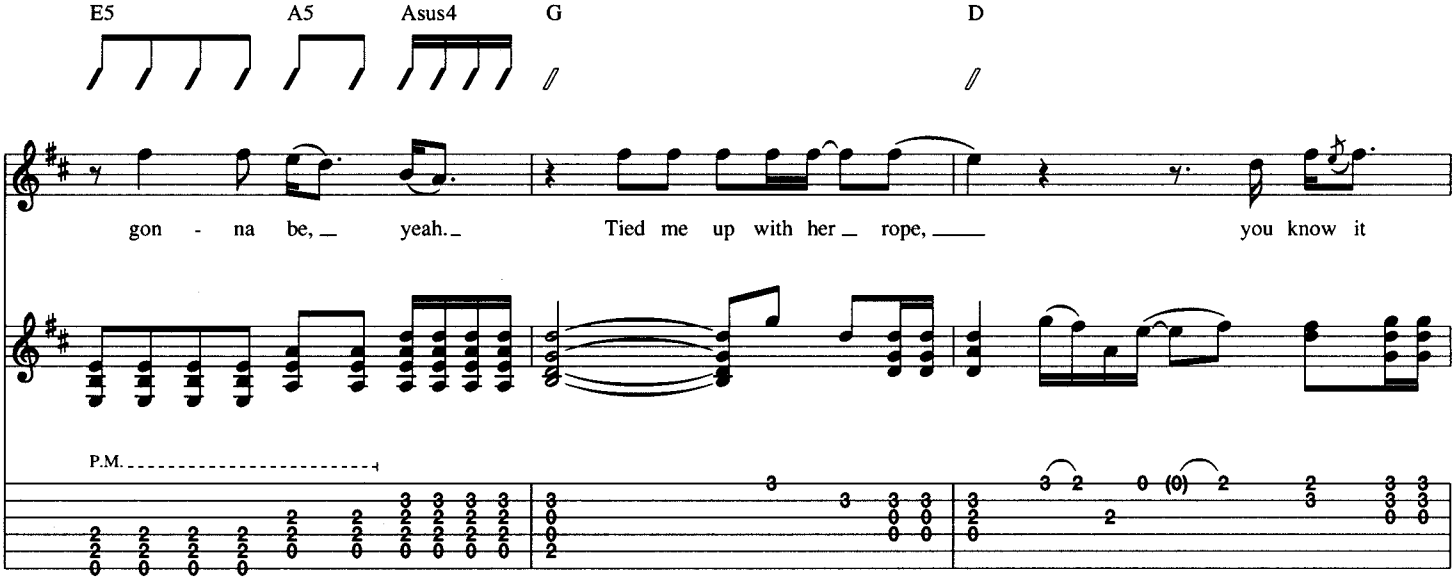
**doubled next 8 meas.

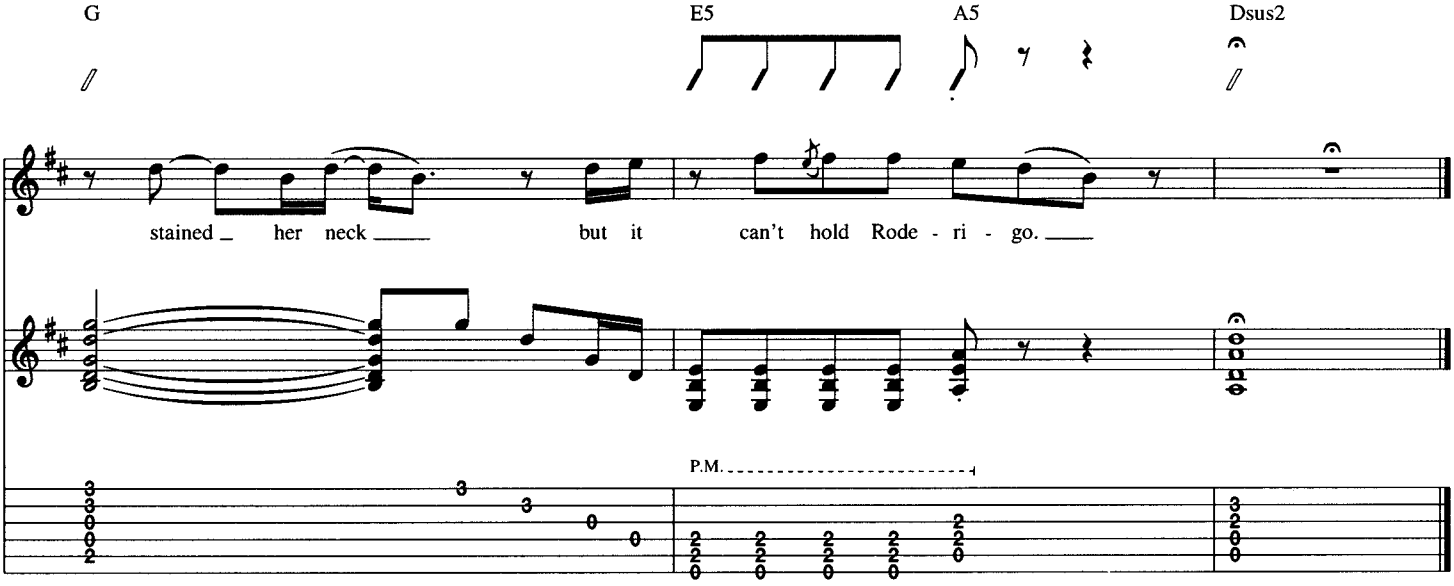
F♯5 E5 F♯ Dsus2 D5 E F♯

2fr 2fr 4fr

Outro-Chorus







Devil Boy

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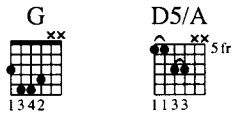

Intro

Moderately ♩ = 108

*Dadd9/F♯ Em7

Gtr. 1 (clean) **Rhy. Fig. 1** **End Rhy. Fig. 1**

mf

let ring let ring

*Chord symbols reflect implied tonality.

𝄋 Verse

Gtr. 4 tacet, 2nd & 3rd time

Gtr. 1: w/ Rhy. Fig. 1, 8 times

Dadd9/F♯ Em7 Dadd9/F♯ Em7 Dadd9/F♯

1. I slept through East - er yes - ter - day. Right through Christ -
2. The Jes - u - its rolled in their tanks to my front door. While the Cap - u - chins held
3. *See Additional Lyrics*

Em7 Dadd9/F♯ Em7 Dadd9/F♯ Em7

- mas just the same. The priest came up to me all up in arms.
a love in on my front porch. The Aug - ust - in - i - ans kept to them - selves, stuck their tongues

*sung ahead of the beat.

Dadd9/F♯ Em7 Dadd9/F♯ Em7 Dadd9/F♯ Em7

He said, "Dev - il boy, what have you done?"
out in a row. They said, "Dev - il boy, it's off to hell you go."

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fill 1, 3rd time

Gmaj7 Dsus2 Gmaj7

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times, 1st & 2nd times

Hey, dev - il boy, we're gon - na

*Gtr. 2 (clean) **Rhy. Fig. 2** **End Rhy. Fig. 2**

Gtr. 1 *divisi*

*w/ chorus **Vocal doubled next 6 meas.

Rhy. Fill 1

Gtr. 2

Gtr. 1 *divisi*

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Dsus2 Gmaj7 Dsus2

blow your house in. Hey, dev - il boy,

Chorus

Gtr. 3: w/ Fill 2, 2nd time
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3rd time
Gmaj7

Gtr. 3: w/ Fill 3, 3rd time
Dsus2

D
10fr

Gtr. 1 tacet
G

Gtr. 3 tacet
D5/A

Gtrs. 4 & 5 (dist.)

Rhy. Fig. 3A **End Rhy. Fig. 3A**

f

what do you think of that? For heav - en sake's,

Gtr. 3 (dist.)

mf

Harm.

7

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtr. 2

p w/ Leslie effect

let ring let ring

4 4 3 2 0 3 2 2 3 0 3 2 4

Fill 2
Gtr. 3

8va

mf

fdbk.

T A B 9

Fill 3
Gtr. 3

8va

fdbk.

T A B 9

Gtrs. 2, 4 & 5: w/ Rhy. Figs. 3 & 3A, 2 1/2 times

G D5/A

it's on - ly been two thous - and years.

G D5/A G

I can't wait an - y long - er for you.

To Coda ⊕

Gtr. 5: w/ Rhy. Fill 2, 3rd time
D5/A

Gtr. 1: w/ Rhy. Fig. 1, 2 times
Dadd9/F♯

Gtr. 3: w/ Fill 1, 1st time
Em7

Gtr. 4

Gtr. 2

let ring

Gtr. 5

let ring

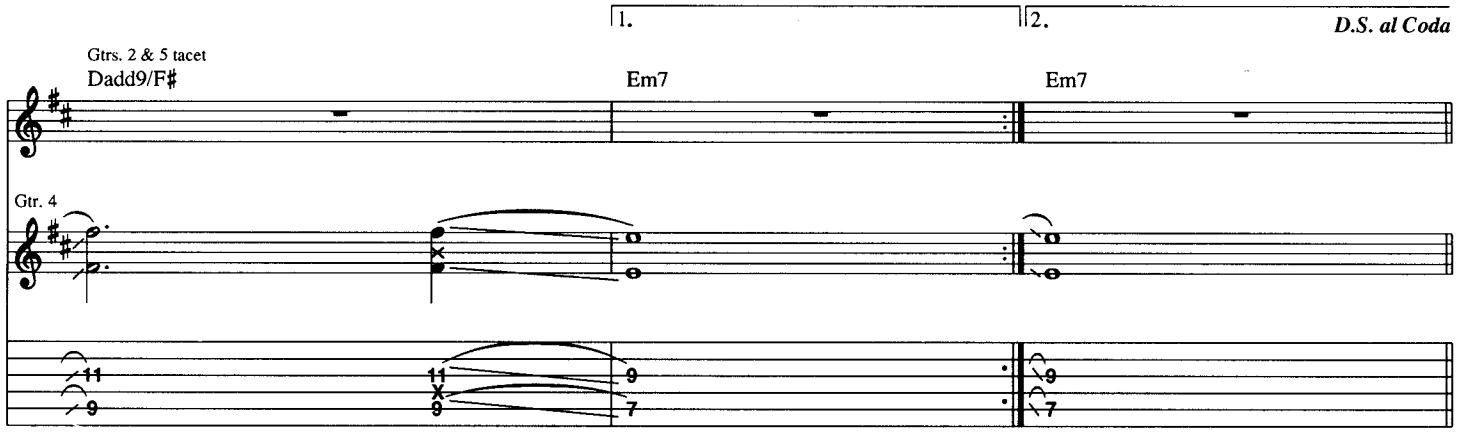
Rhy. Fill 2
Gtr. 5 D5/A

Fill 1
Gtr. 3

8va

mf

fdbk.



Additional Lyrics

3. And so I'll sit and pray for her
To call me there.
And I'll burn that bridge a thousand times
On the cross I bear.
Just to wonder if you're listening from a
Soap box in the sky,
To finally realize my price,
Was it you or I?

My My

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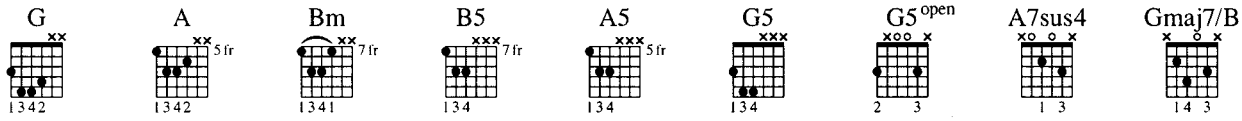
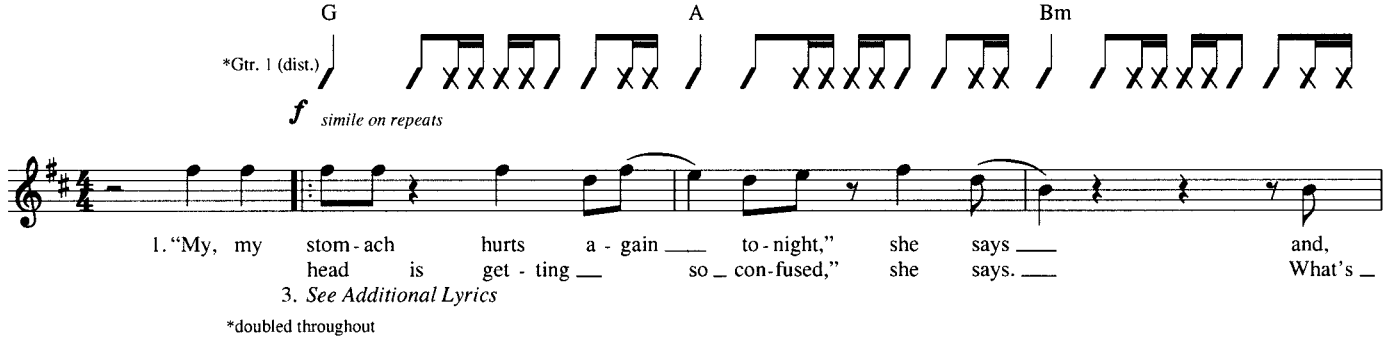
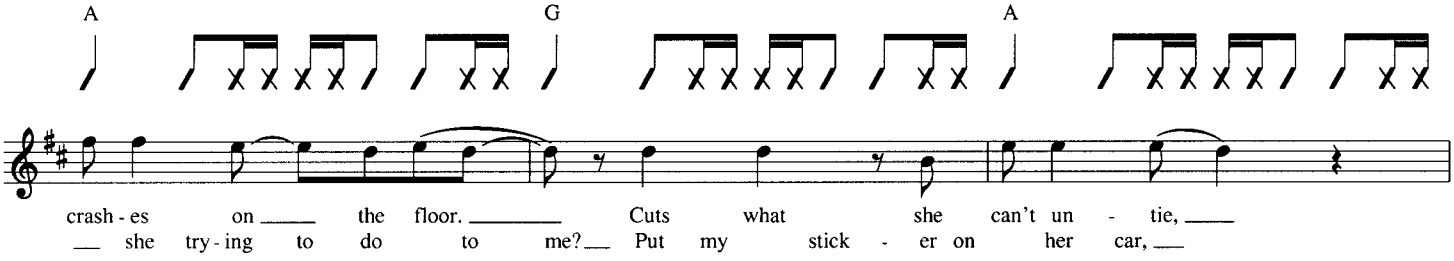


Intro **𝄋 Verse**

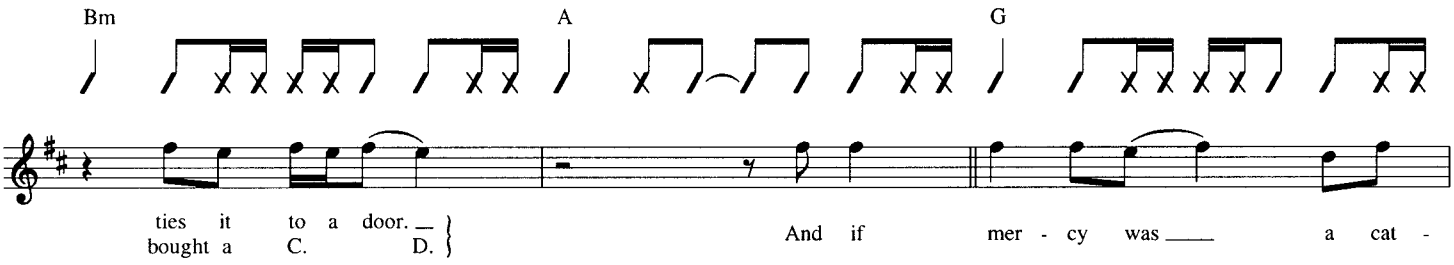
Moderately Fast ♩ = 126

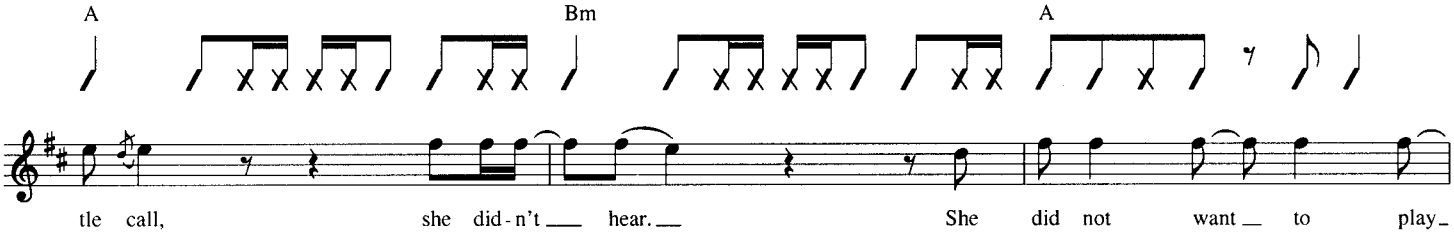
Gtrs. 2, 5 & 6 tacet, 3rd time


G
A
Bm
*Gtr. 1 (dist.)
f
simile on repeats
1. "My, my stom - ach hurts a - gain to - night," she says and,
head is get - ting so con - fused," she says. What's
3. See Additional Lyrics
*doubled throughout

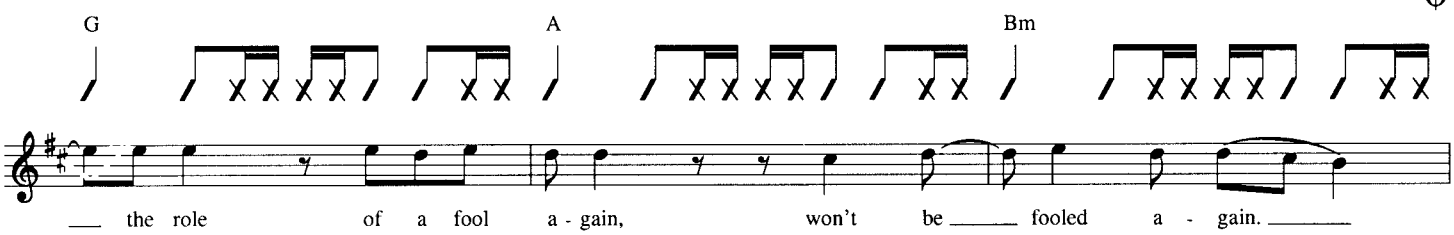


Pre-Chorus





To Coda ⊕



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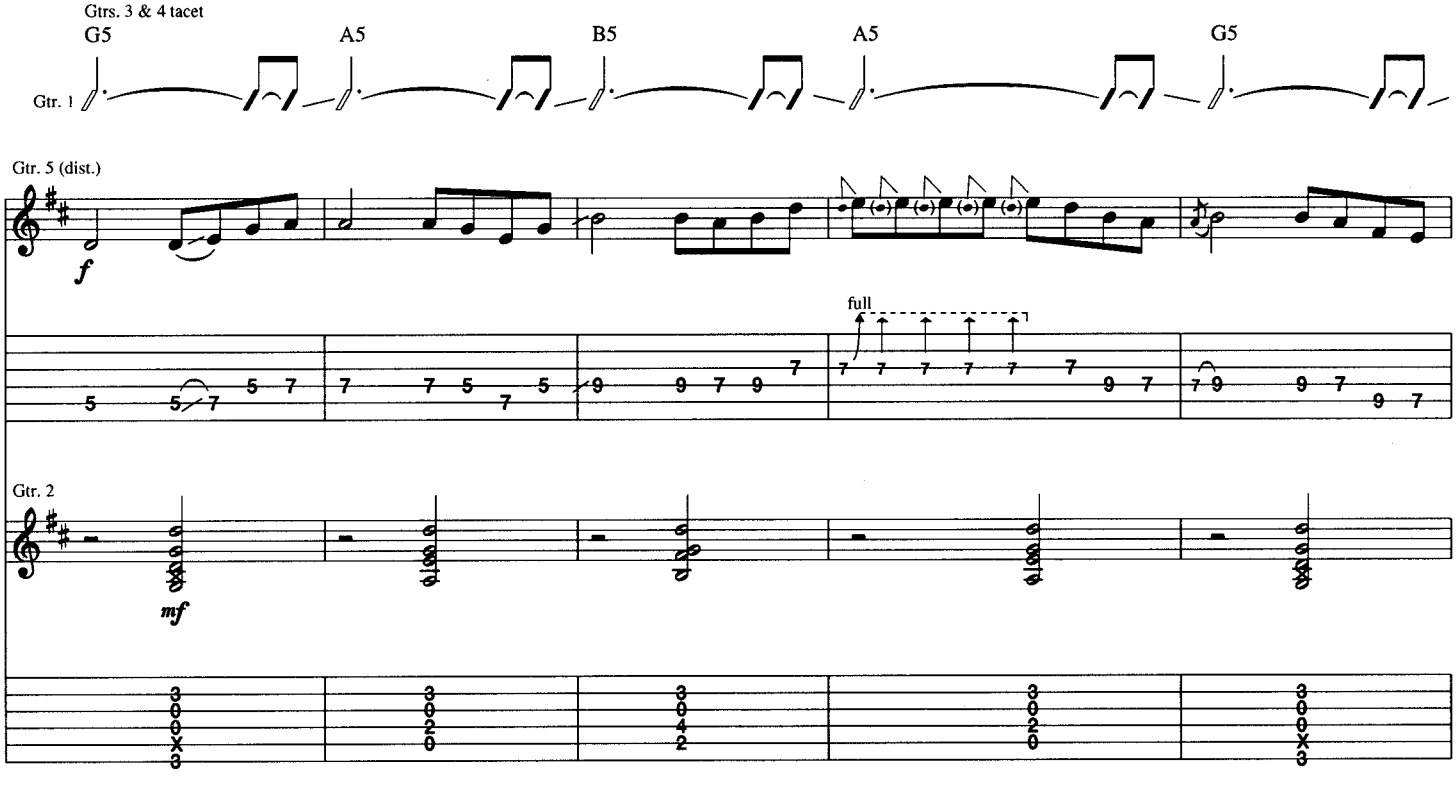
Chorus
G
A
B5
In - dif-f' rence is my wit - ness and I
A5
G5
A5
think she'd take me back. Tears down my front door just to
Bm
1.
2.
see my phot - o - graph.
hear my phon - o - graph.
2. "My, my
It spins.

Bridge
Gtr. 1 tacet
G5 open
A7sus4
Gmaj7/B
A7sus4
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 2 (clean)
p
Gtr. 3 (clean)
Rhy. Fig. 1A
End Rhy. Fig. 1A
p
let ring throughout
T
A
B
Gtr. 4 (slight dist.)
p
T
A
B

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 1 3/4 times
G5
A7sus4
Gmaj7/B
A7sus4
I ain't too proud to beg, sweet dar - lin'.
Don't you leave me, ba - by, don't you go.
Gtr. 4

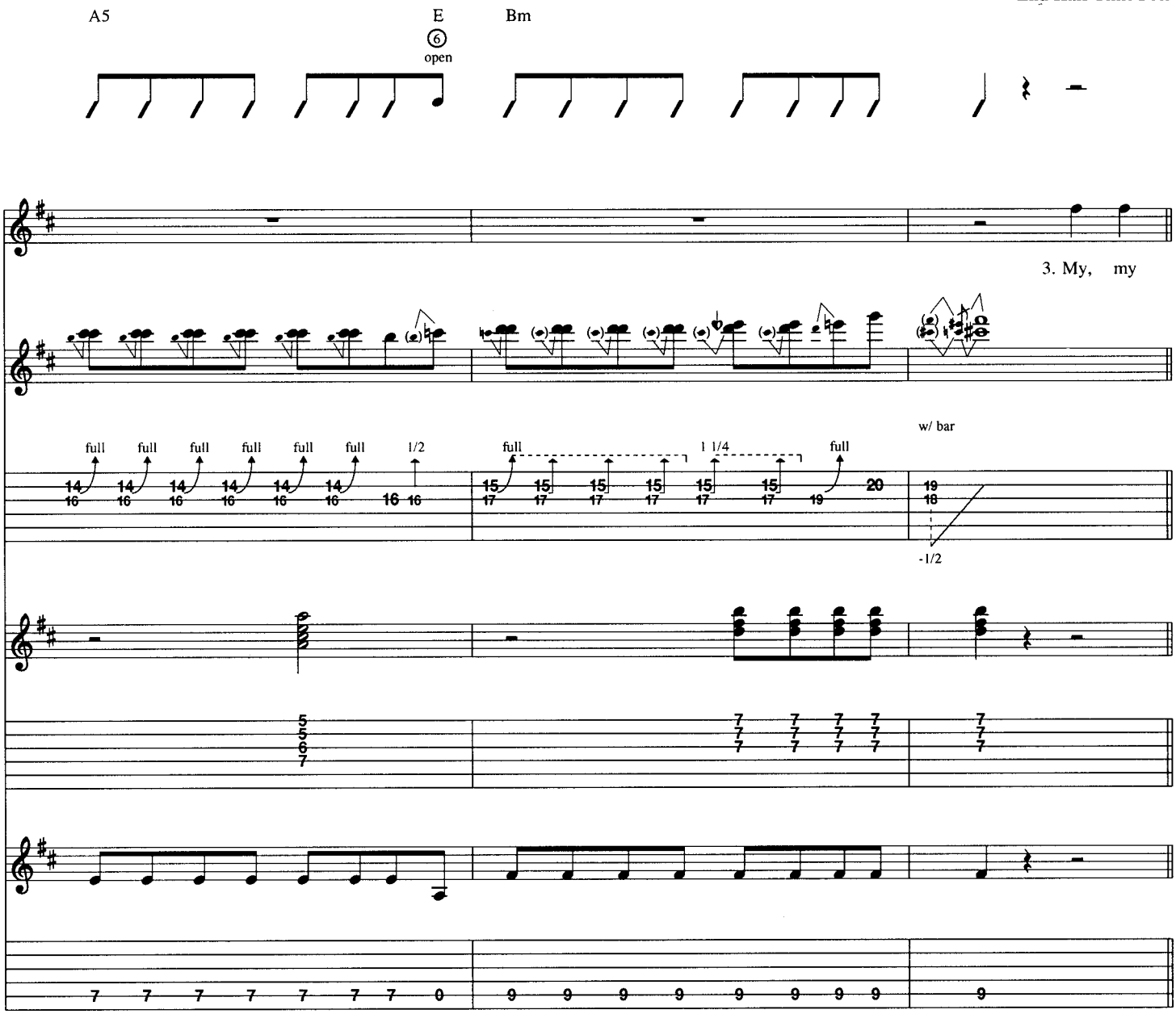
Guitar Solo
Half-Time Feel



A5
B5
A5
G5
A5
Gtr. 5
* 8va
full
*P.H.
full
Gtr. 2
Gtr. 6 (dist.)
mp

B5
A5
G5
E
6
open
full
full
full
full
full

D.S. al Coda
End Half-Time Feel

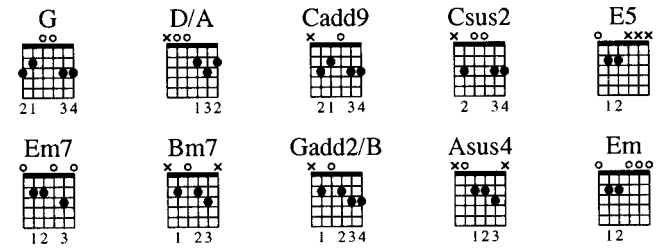


Additional Lyrics

3. "My, my skin can't take much
More of this," she says.
You're scaling over me.
Every time I wash it off
I find you underneath.

Lame

Words and Music by Jason Ross and Jason Pollock



Intro

Moderately ♩ = 92

Gtr. 1 (acous.) G5 **Rhy. Fig. 1** Bm7 Asus4

mf *sim.*

A7sus4 G5 Bm7 Gadd2/B Asus4 **End Rhy. Fig. 1**

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

A7sus4 G5 Bm7 Asus4

1. There's a tall mul - at - to boy I know,

A7sus4 G5 Bm7 Gadd2/B Asus4

and he comes to ev - 'ry par - ty, stands a - lone.

Asus4 A7sus4 G5 Bm7 Asus4 A7sus4

In view - ing them, the rest, from the cor - ner of his glass, it get's so clear.

Rhy. Fill 1 **End Rhy. Fill 1** **Rhy. Fig. 2**

Gtr. 1

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G5 Gadd2/B

He's not judg - ing an - y -

Asus4 A7sus4 Cadd9

- one.

End Rhy. Fig. 2

cresc.

𝄋 **Verse**

Gtr. 1: w/ Rhy. Fig. 1, simile

G5 Bm7 Asus4 A7sus4

2. The way his arms float a - round his cage, he's caged. Can - ar - y sings,
- y, slipped through his glance. I don't

G5 Bm7 Gadd2/B Asus4 A7sus4

Gtr. 1: w/ Rhy. Fill 1

si - lent - ly brings his voice to rage. The way
give it a sin - gle chance. The way

Gtr. 1: w/ Rhy. Fig. 2, simile

G5 Bm7 Asus4 A7sus4

Gtr. 1: w/ Rhy. Fill 2, 2nd time

they stop and stare, the way they turn their heads, it's e - nough to make him want to run a - way. But he
he's rock - in' back and forth makes a buzz - in' in my ear, con - stant - ly re - mind - ing me that I nev - er stop to hear

Rhy. Fill 2

Gtr. 1

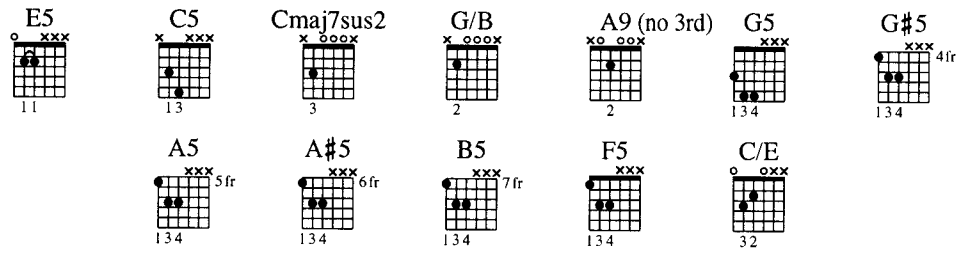
mp *mf*

G5
Gadd2/B
Asus4 A7sus4
Cadd9
stays, he stands his ground.
him say hel - lo, (hel - lo), hel - lo.
And I'm,
And I'm,
Chorus
G
D/A
Cadd9
Gtr. 1
simile on repeat
I'm so damn lame.
I'm so damn lame.
Csus2 Cadd9
G
E5
Em7
The way I con - des - cend with - out ev - er know -
Like a moth bump - ing off his god - less flame.
Cadd9
Csus2 Cadd9
G
ing his name.
He keeps it in a box, hangs
I can not con - des - cend, ev -
D/A
Cadd9
Csus2 Cadd9
it from his ear. Looks at ev - 'ry - one with - out the slight - est fear.
- en ap - pre - hend what comes o - ver me. When I
To Coda
G
E5
Em7
Cadd9
Csus2 Cadd9
It's mak - ing me so a - shamed.
see his shame - less face.
Interlude
D.S. al Coda
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 1: w/ Rhy. Fill 1
G5
Bm7
Asus4
A7sus4 G5
Bm7
Gadd2/B Asus4
A7sus4
3. Slen - der bod -

Coda
Outro
Csus2 Cadd9
E5
Rhy. Fig. 3
Em7
So rage, please rage
Bm7 Gadd2/B Asus4 Cadd9
End Rhy. Fig. 3
a - gainst me. Beat me down,
Gtr. 1: w/ Rhy. Fig. 3, simile
E5 Em7 Bm7 Gadd2/B Asus4
beat me down. For - give me
Cadd9
Em7 E Em7 E Em7
Bm7 B Bm7 B Bm7
open
2fr
Gtr. 1
for what I've done. I'm so lame, I'm so lame,
Asus4 A Asus4 A Asus4
Cadd9
E5 Em7 E5 Em7
I'm so lame. So lame, so,
Bm7 Asus4 Cadd9
so
Em
f
lame.

Headstrong

Words and Music by Jason Ross, Casey Daniel and Jason Pollock



Intro

Moderately Fast ♩ = 132

(bass & drums) Gtr. 1 (dist.) *Em **Rhy. Fig. 1** D Em D

f P.M. P.M. P.M. P.M.

*Chord symbols reflect implied tonality.

Em D Em D

Gtr. 2 (dist.)

mf Harm. fdbk.

pitch: F♯

Gtr. 3 (dist.)

mf Harm.

Gtr. 4 (dist.)

*vol. swell

Gtr. 1 **End Rhy. Fig. 1**

P.M. P.M.

*w/ volume pedal or knob.

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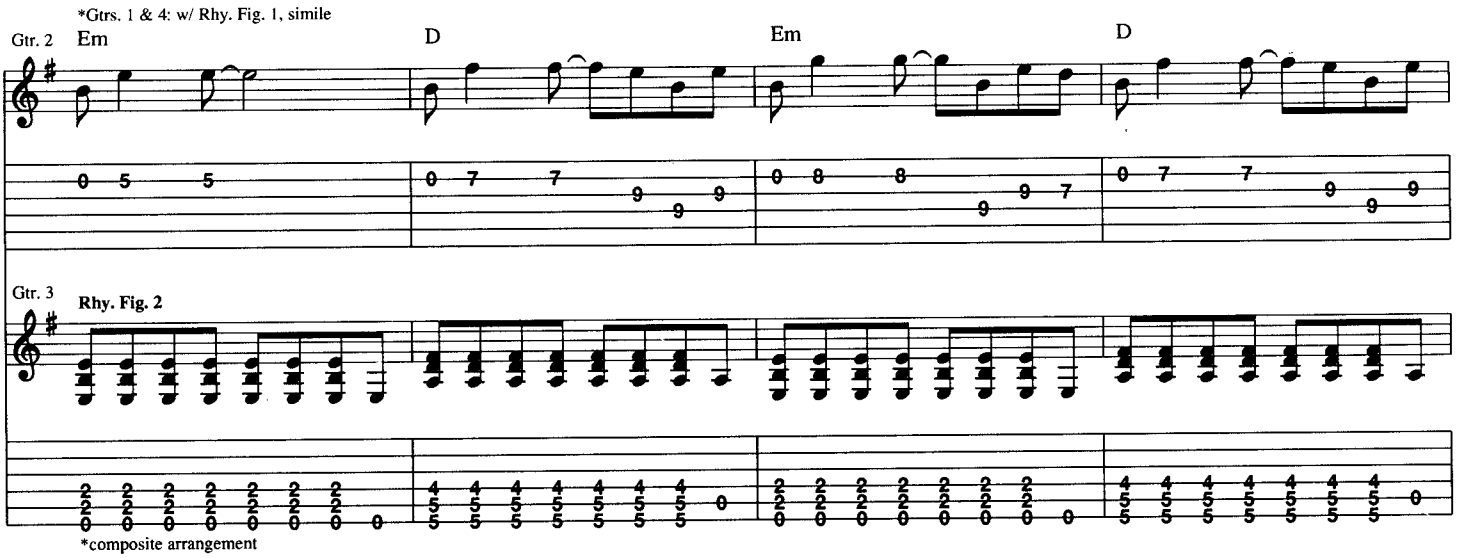
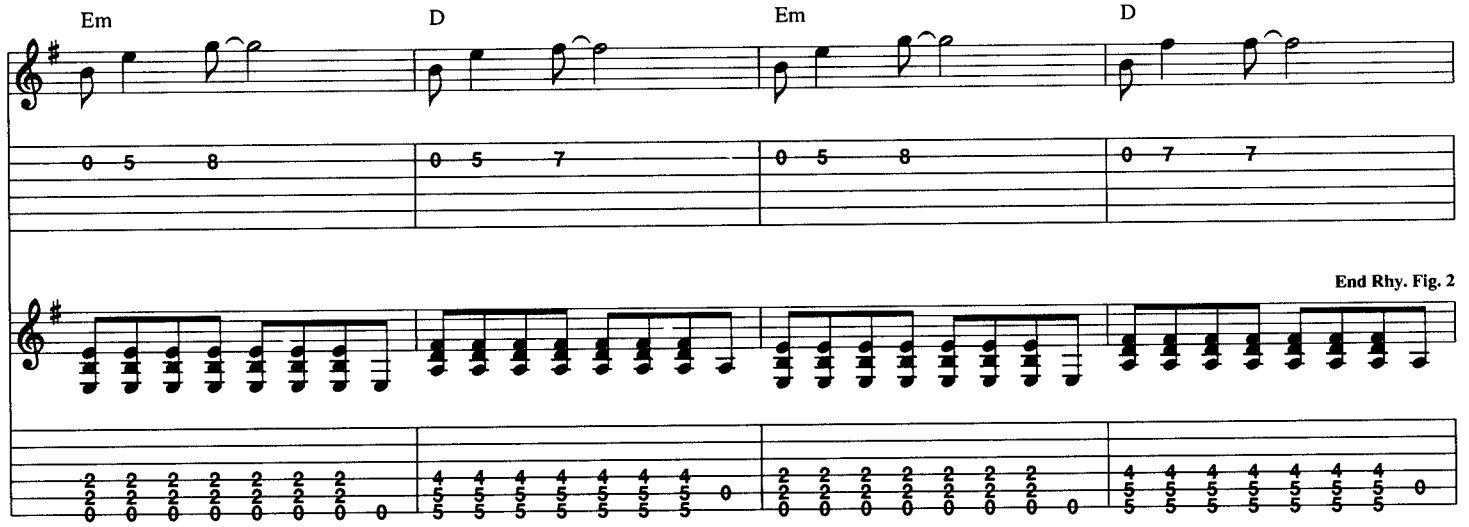
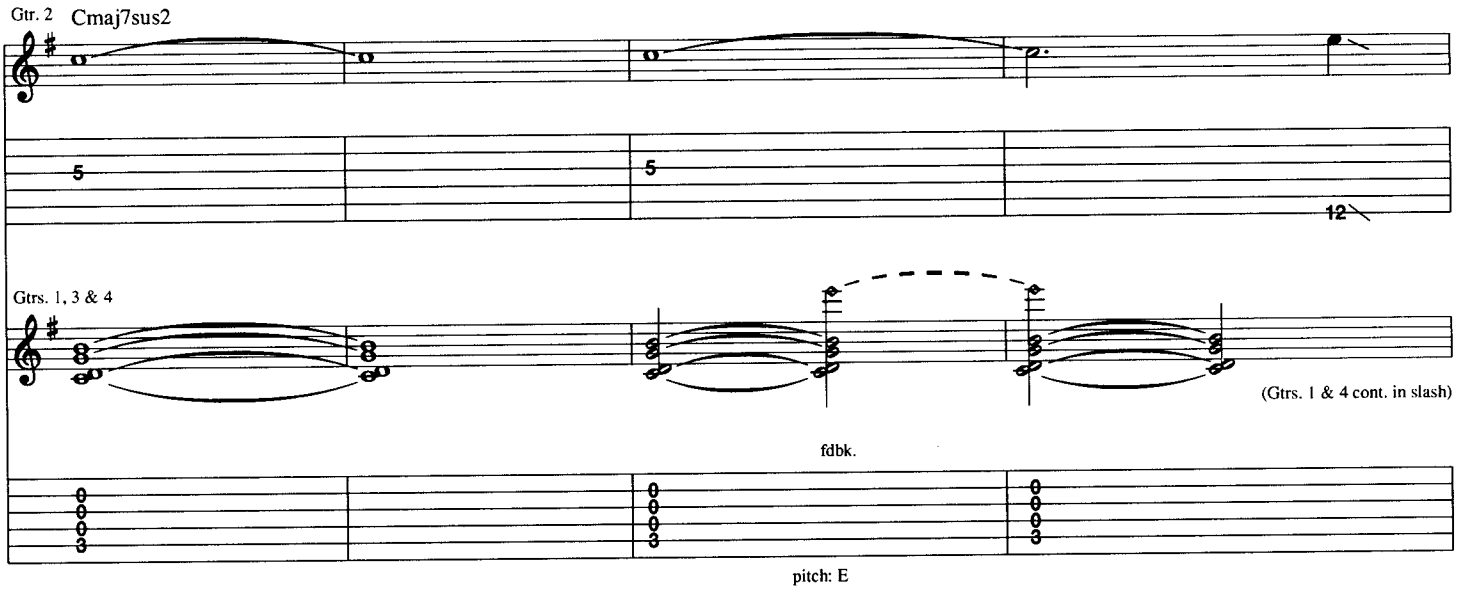
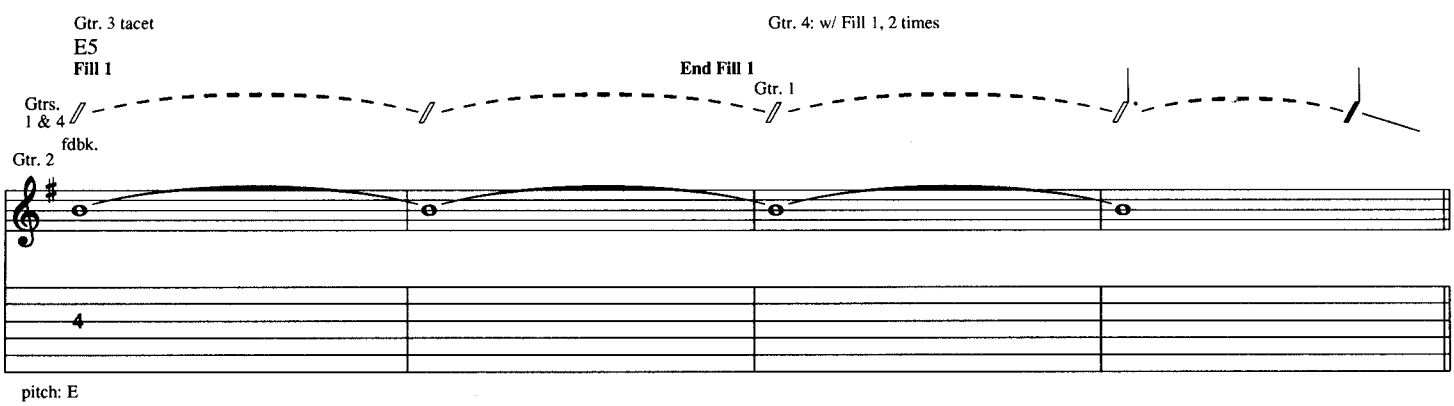

*Gtrs. 1 & 4: w/ Rhy. Fig. 1, simile
Gtr. 2
Em
D
Em
D
Gtr. 3
Rhy. Fig. 2
*composite arrangement

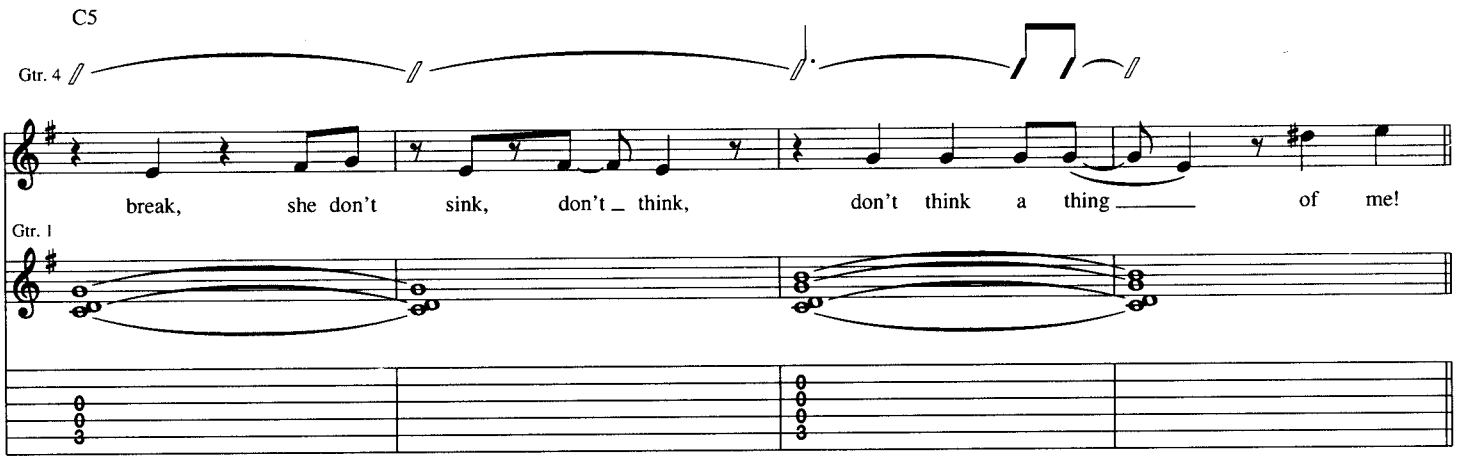

Em
D
Em
D
End Rhy. Fig. 2


Gtr. 2
Cmaj7sus2
12
Gtrs. 1, 3 & 4
(Gtrs. 1 & 4 cont. in slash)
fdbk.
pitch: E

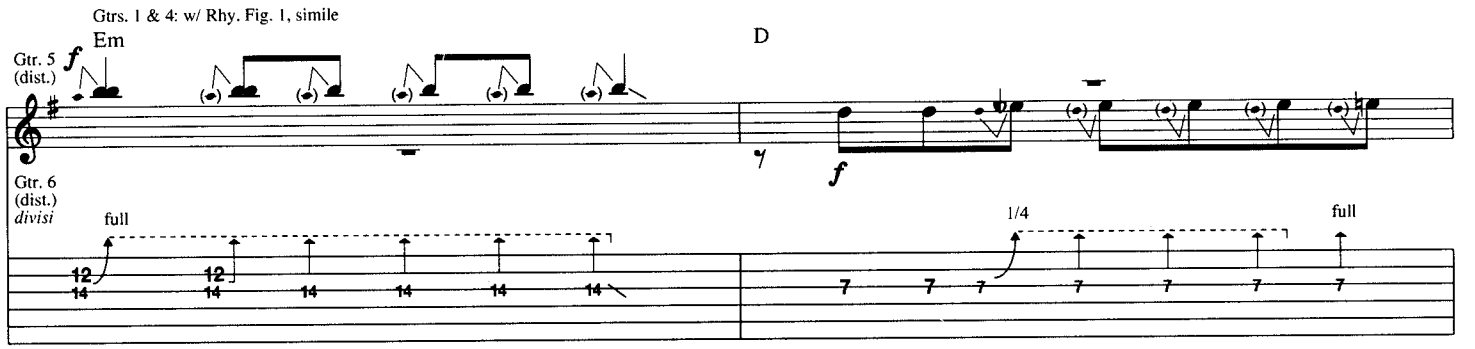

Gtr. 3 tacet
E5
Fill 1
End Fill 1
Gtr. 4: w/ Fill 1, 2 times
Gtr. 1
Gtrs. 1 & 4
fdbk.
Gtr. 2
pitch: E

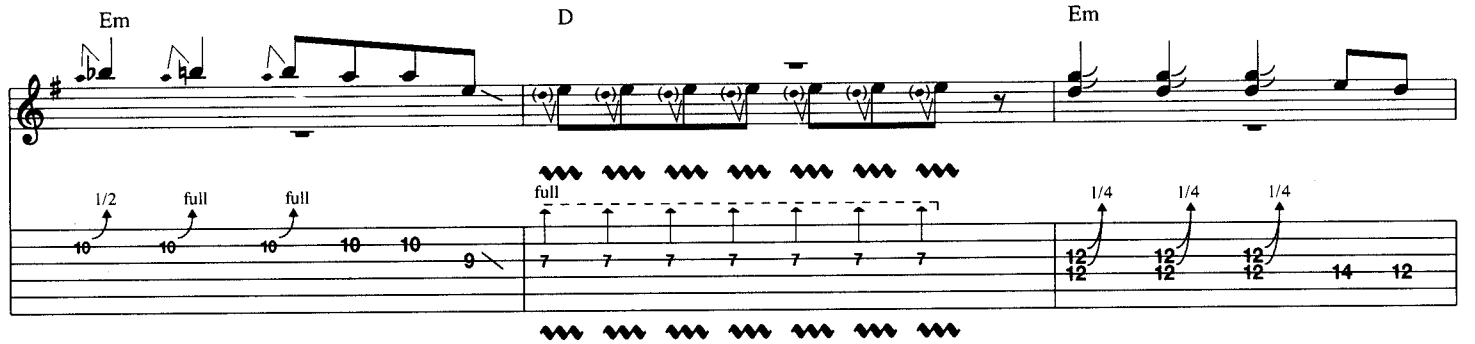
Verse

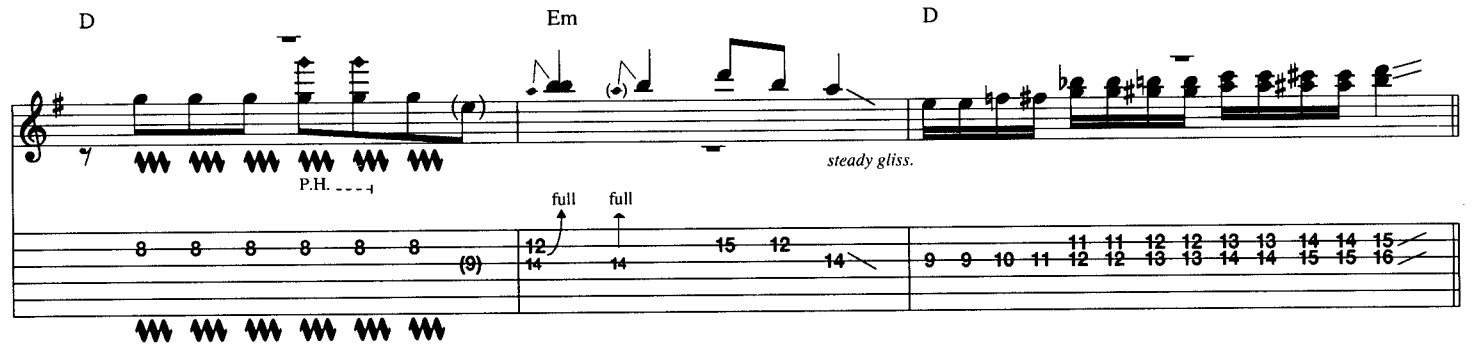
Gtr. 2 tacet
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 4 tacet
Em D Em D
1. Head - strong is will - ing to live like a rat in a hole.
Em D Em D
Head - strong and will - ing to lis - ten to an - y - one at all. Keeps her
Em D Em D
head a - bove the wa - ter, keeps her head up - on her shoul - ders. I know,
Gtr. 4
Rhy. Fig. 3
P.M.
Em D Em D
I know, I know she has heard this song be - fore. She don't
End Rhy. Fig. 3
(cont. in slash)
P.M.



Interlude

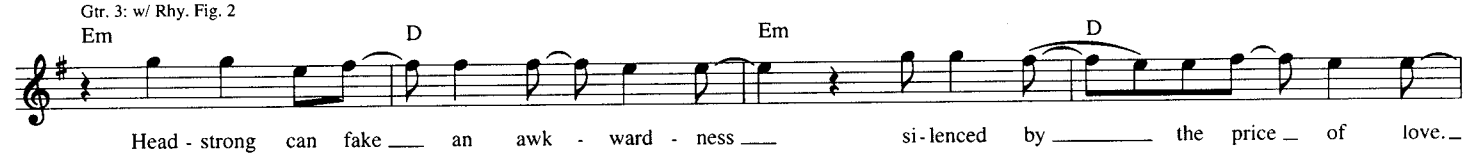






Chorus

Gtrs. 5 & 6 tacet
Gtrs. 1 & 4: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 2



Em
D
Em
D
Don't get too close in case push comes to shove. Won't
Cmaj7sus2
G/B
Gtrs. 3 & 4
be your fa - v'rite girl, hear you play her song.
Gtr. 1
A9(no 3rd)
G5
Gtr. 3
(Gtr. 4 cont. in notation)
She's heard that song be - fore.
Gtr. 7 (dist.)
mf
*fdbk.
Gtr. 1
Gtrs. 1 & 4
*Microphonic fdbk., not caused by string vibration.

Bridge

Gtr. 1 tacet

Gtrs. 5 & 7 tacet

G♯5 A5 A♯5 B5 C5 C C5 B5

(cont. in notation)

I don't mind,

Gtr. 5

Gtr. 7
divisi

*fdbk.

Gtrs. 3 & 4
Rhy. Fig. 4

Gtr. 4

C5 Cmaj7 B5 Bsus4 B5 Cmaj7 B5 A5 G5

she knows the num - ber I'm writ - ing, we all need some pain.

Gtrs.
3 & 4

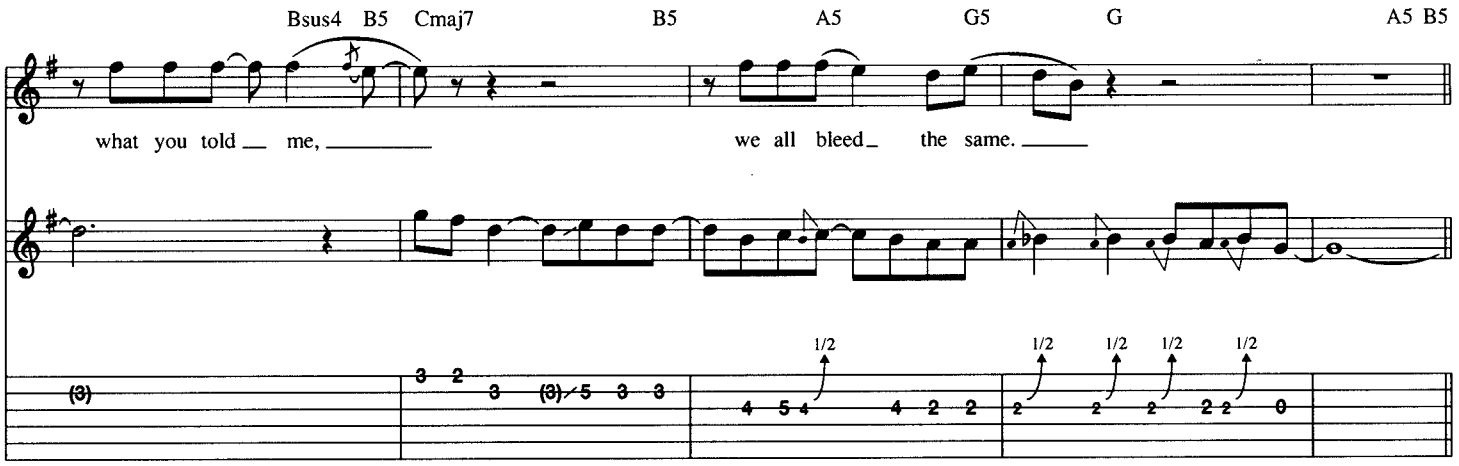
Gtrs. 3 & 4: w/ Rhy. Fig. 4, simile

G A5 B5 C5 C C5 B5 C5 Cmaj7 B5

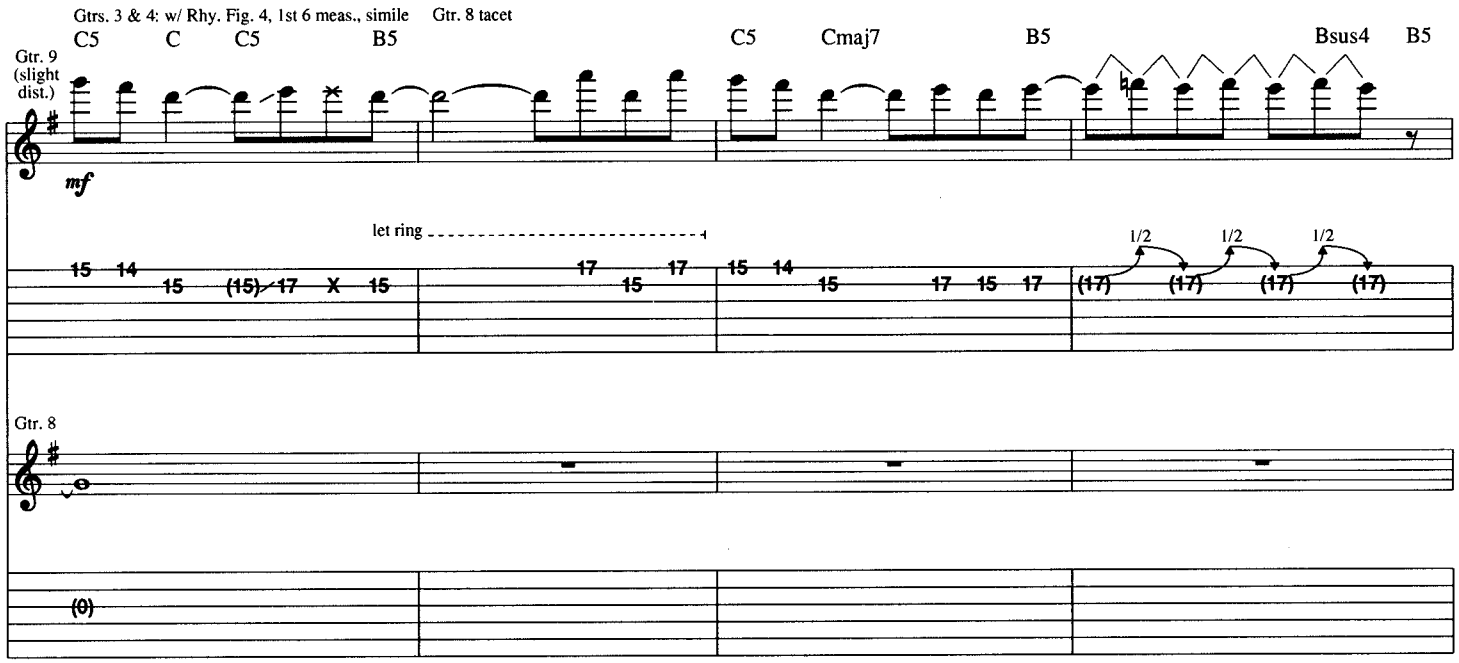
And re-mem - ber

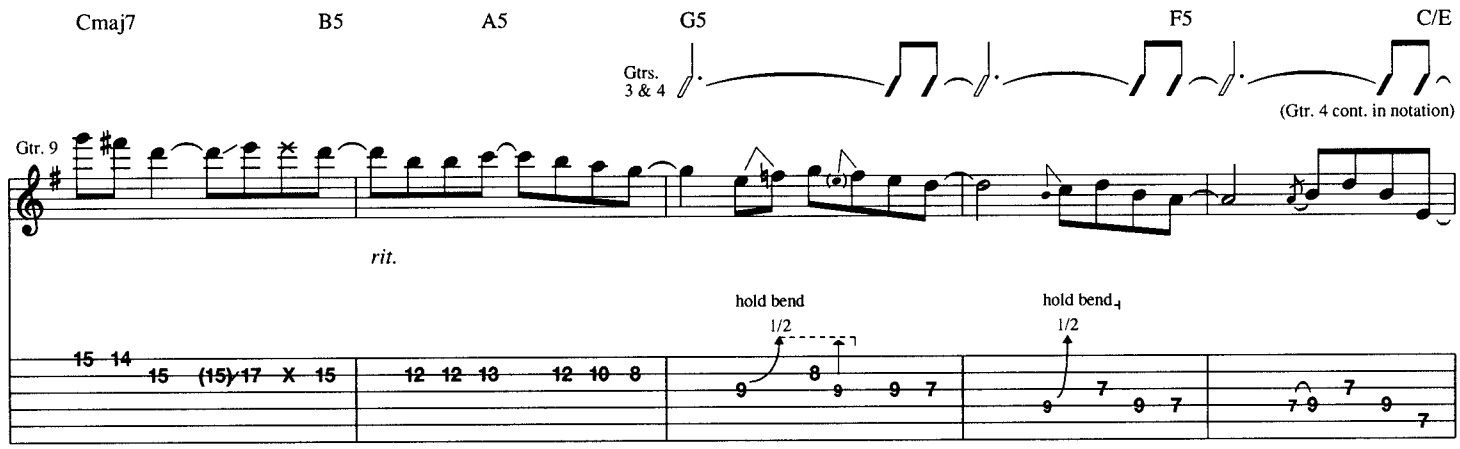
End Rhy. Fig. 4 Gtr. 8 (slight dist.)

mf


Bsus4 B5 Cmaj7 B5 A5 G5 G A5 B5
what you told me, we all bleed the same.
1/2 1/2 1/2 1/2 1/2

Guitar Solo

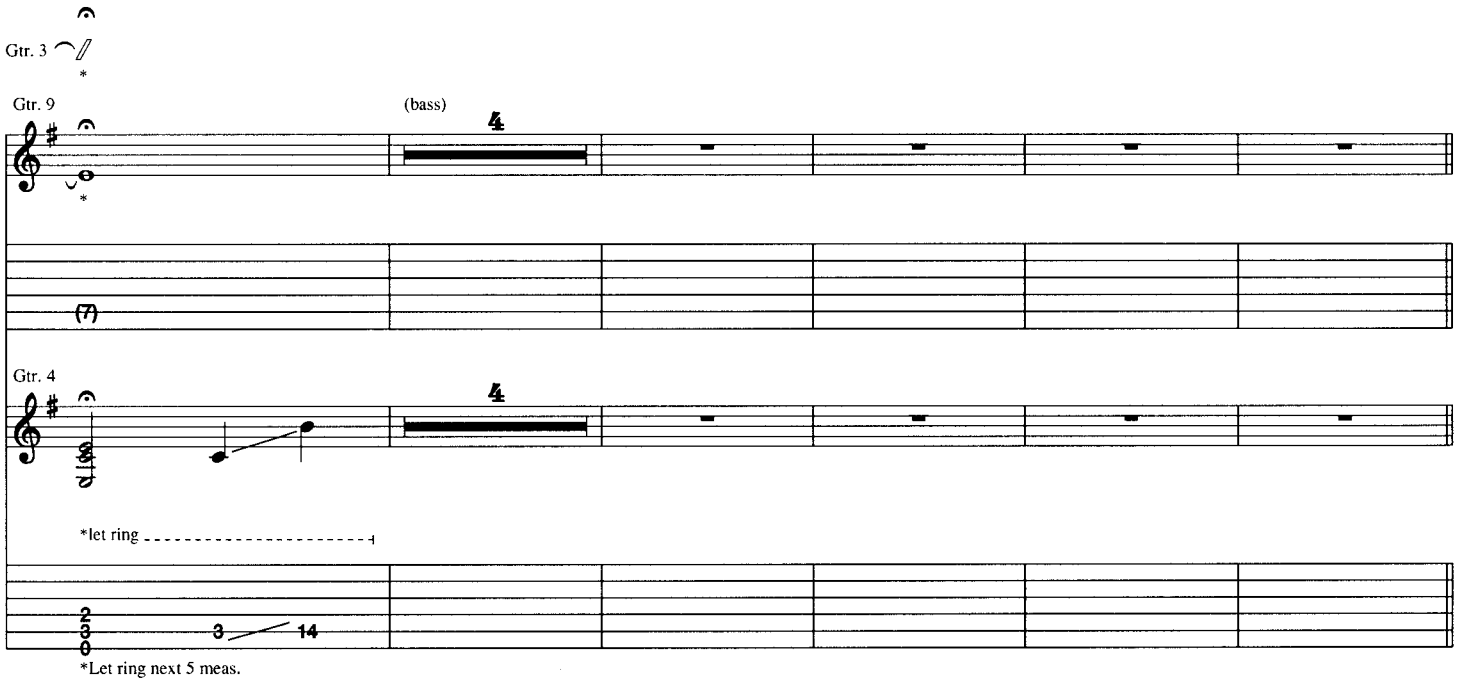

Gtrs. 3 & 4: w/ Rhy. Fig. 4, 1st 6 meas., simile
Gtr. 8 tacet
C5 C C5 B5 C5 Cmaj7 B5 Bsus4 B5
Gtr. 9 (slight dist.)
mf
let ring
1/2 1/2 1/2
Gtr. 8


Cmaj7 B5 A5 G5 F5 C/E
Gtrs. 3 & 4
(Gtr. 4 cont. in notation)
Gtr. 9
rit.
hold bend
1/2
hold bend
1/2

Free Time **A Tempo**

Gtrs. 3, 4 & 9 tacet
Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas.

Em D Em D

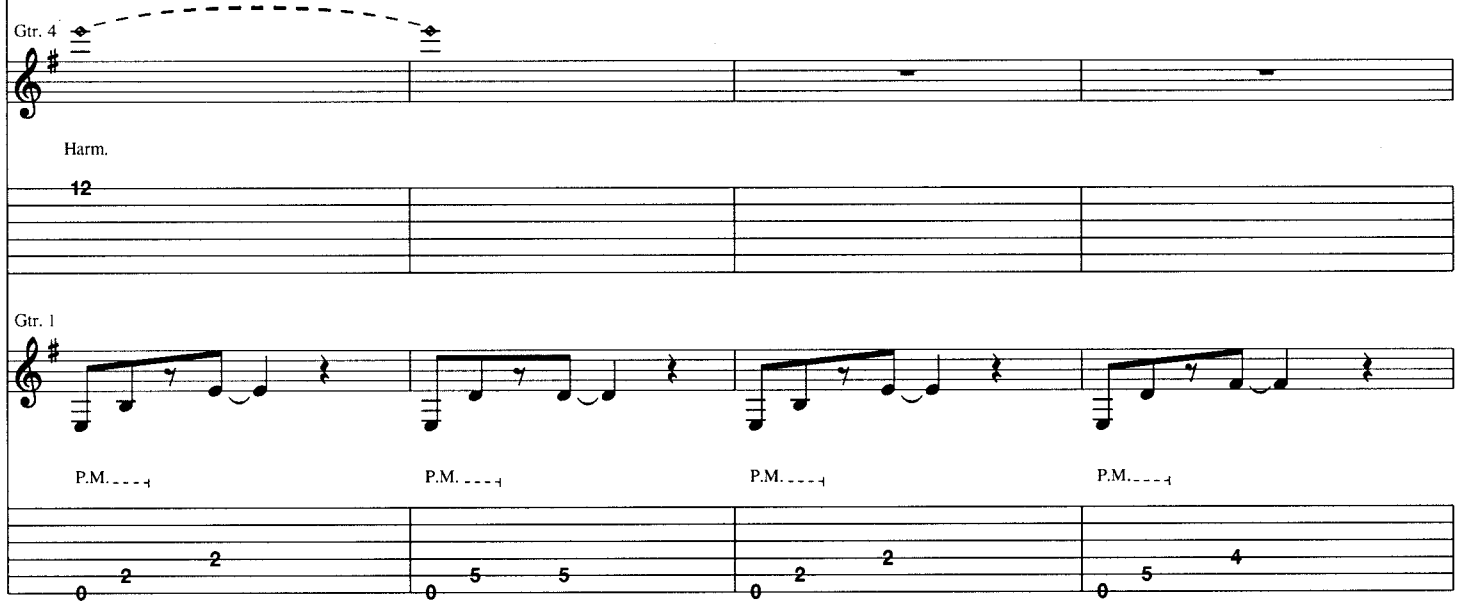


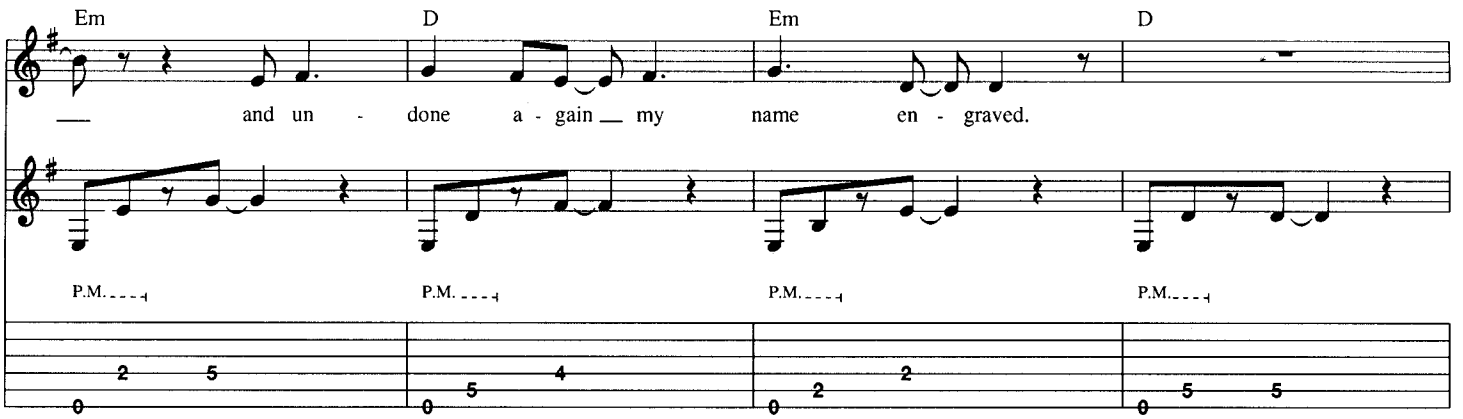
Verse

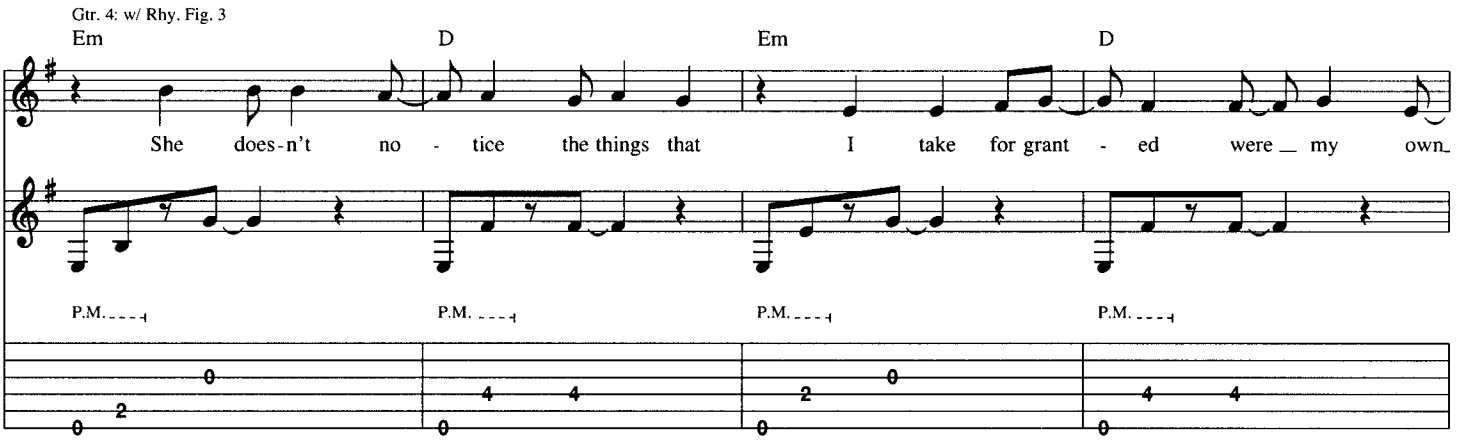
Gtr. 4 tacet

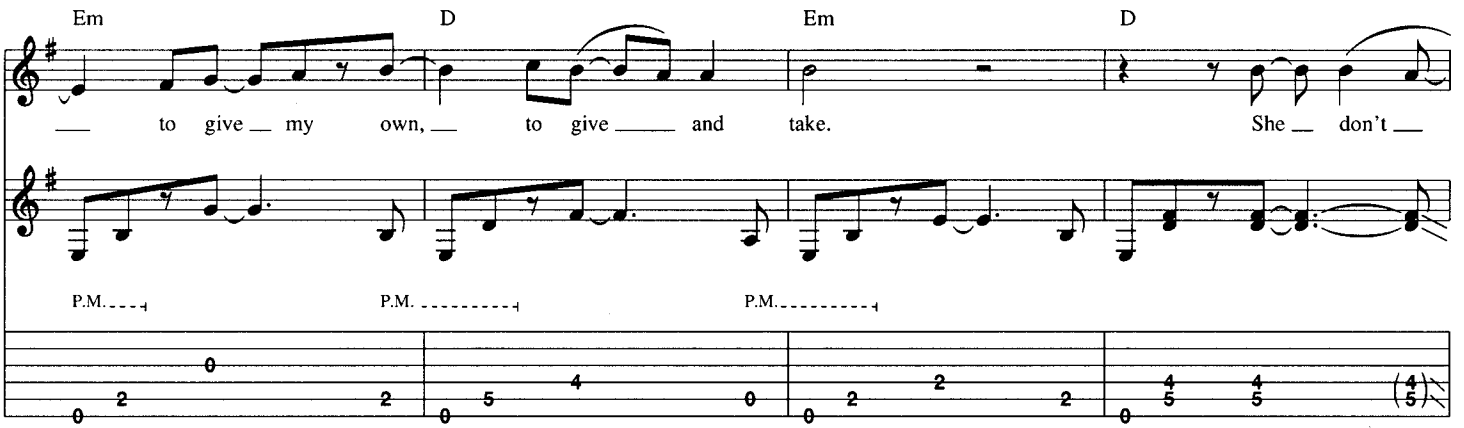
Em D Em D

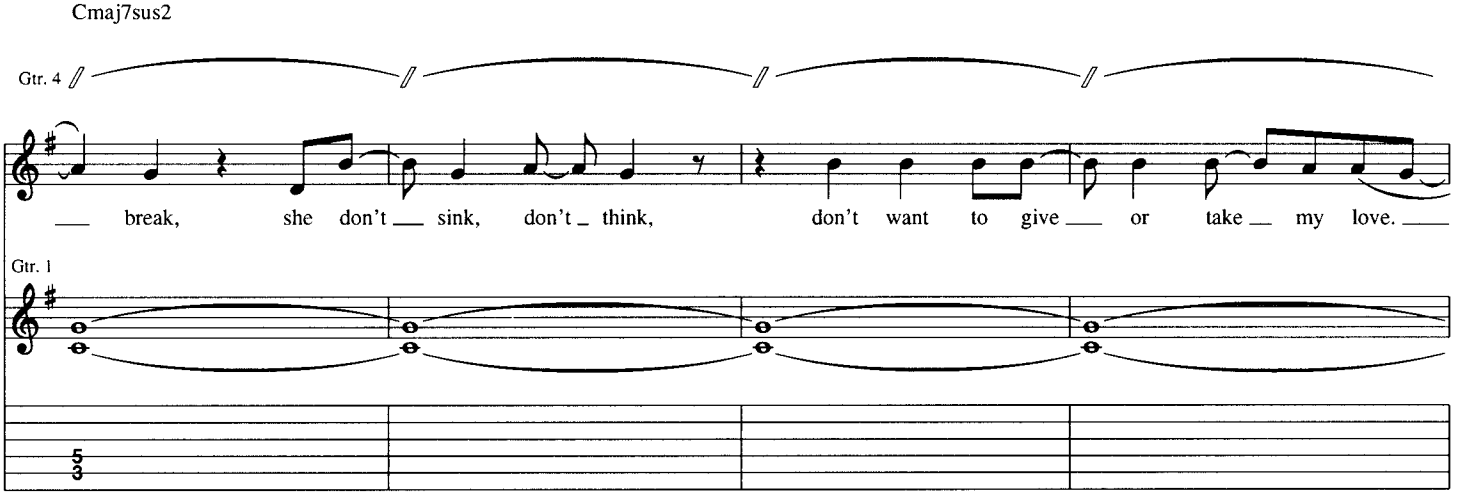
2. Head - strong is mak - ing a list so long of all the peo - ple she ___ has done_

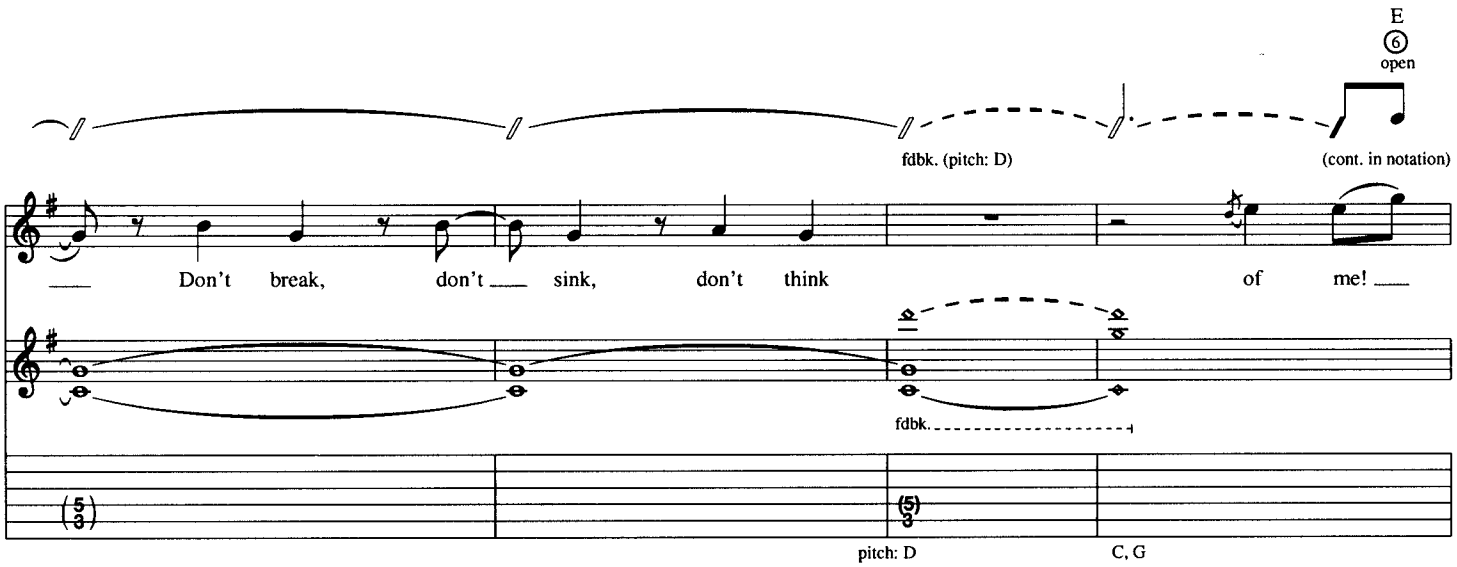


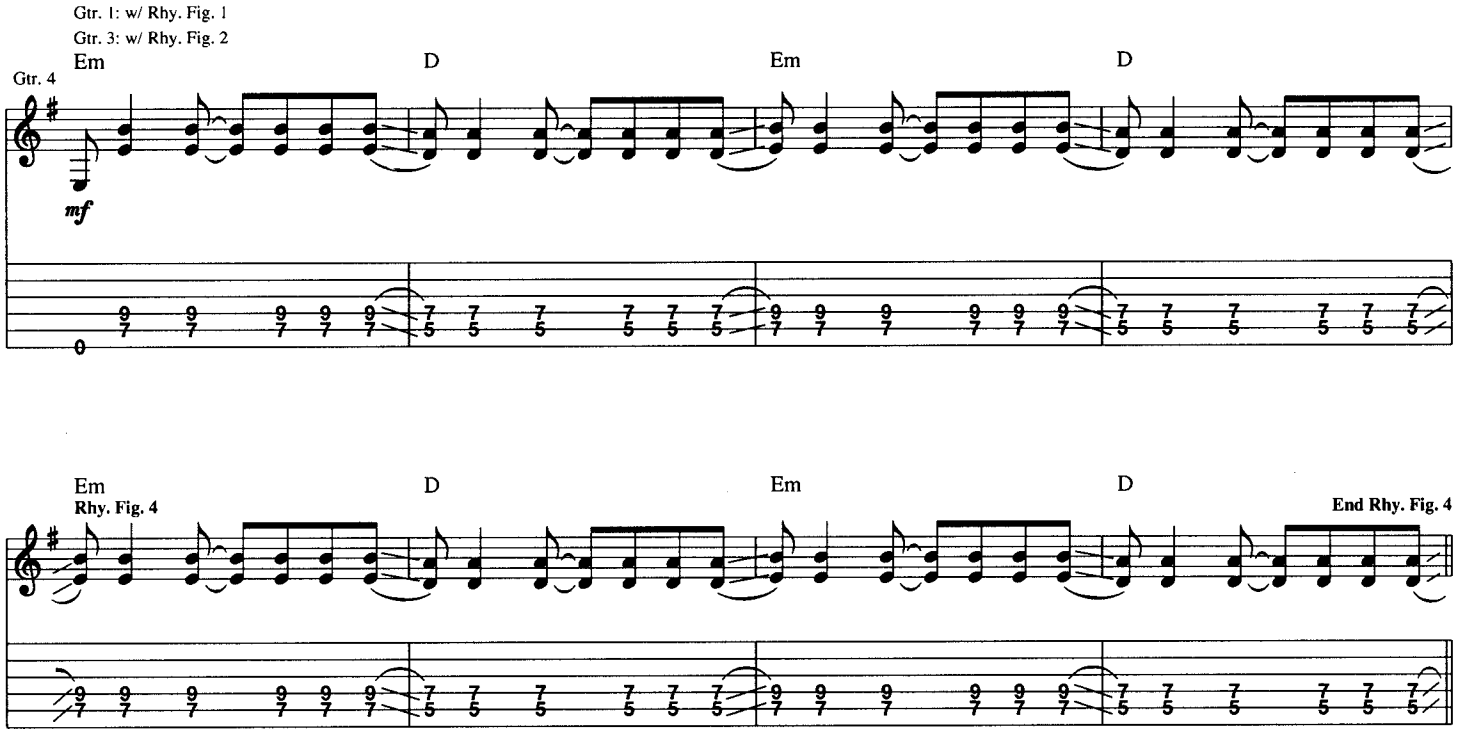

Em
D
Em
D
and un - done a - gain my name en - graved.
P.M.
P.M.
P.M.
P.M.


Gtr. 4: w/ Rhy. Fig. 3
Em
D
Em
D
She does-n't no - tice the things that I take for grant - ed were my own.
P.M.
P.M.
P.M.
P.M.


Em
D
Em
D
to give my own, to give and take. She don't
P.M.
P.M.
P.M.

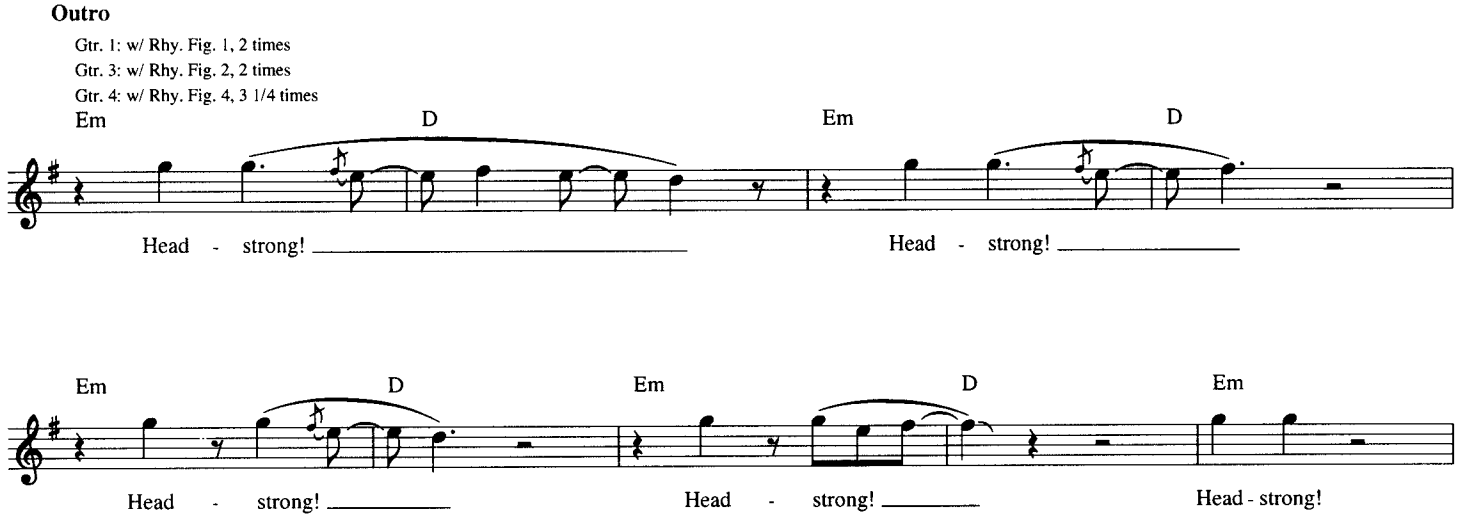

Cmaj7sus2
Gtr. 4
break, she don't sink, don't think, don't want to give or take my love.
Gtr. 1

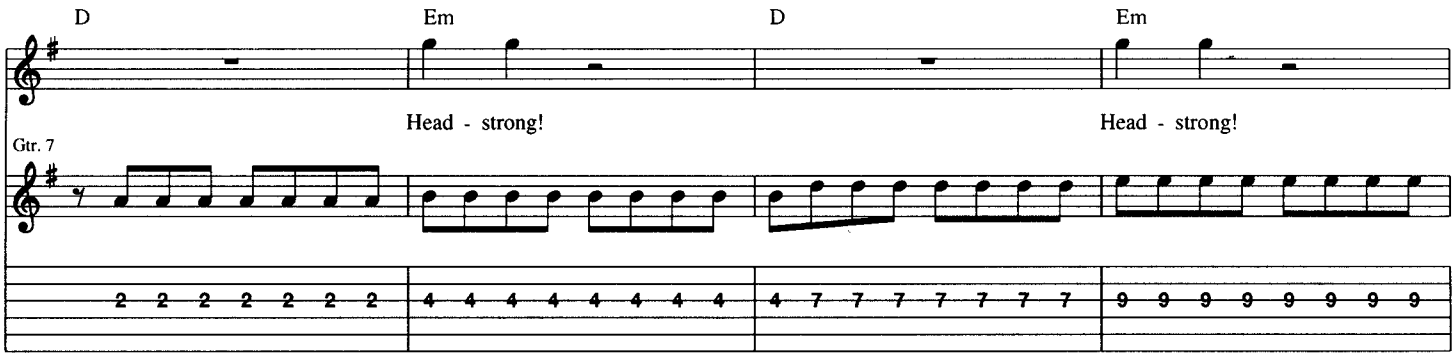

E
6
open
fdbk. (pitch: D)
(cont. in notation)
Don't break, don't sink, don't think of me!
fdbk.
pitch: D
C, G

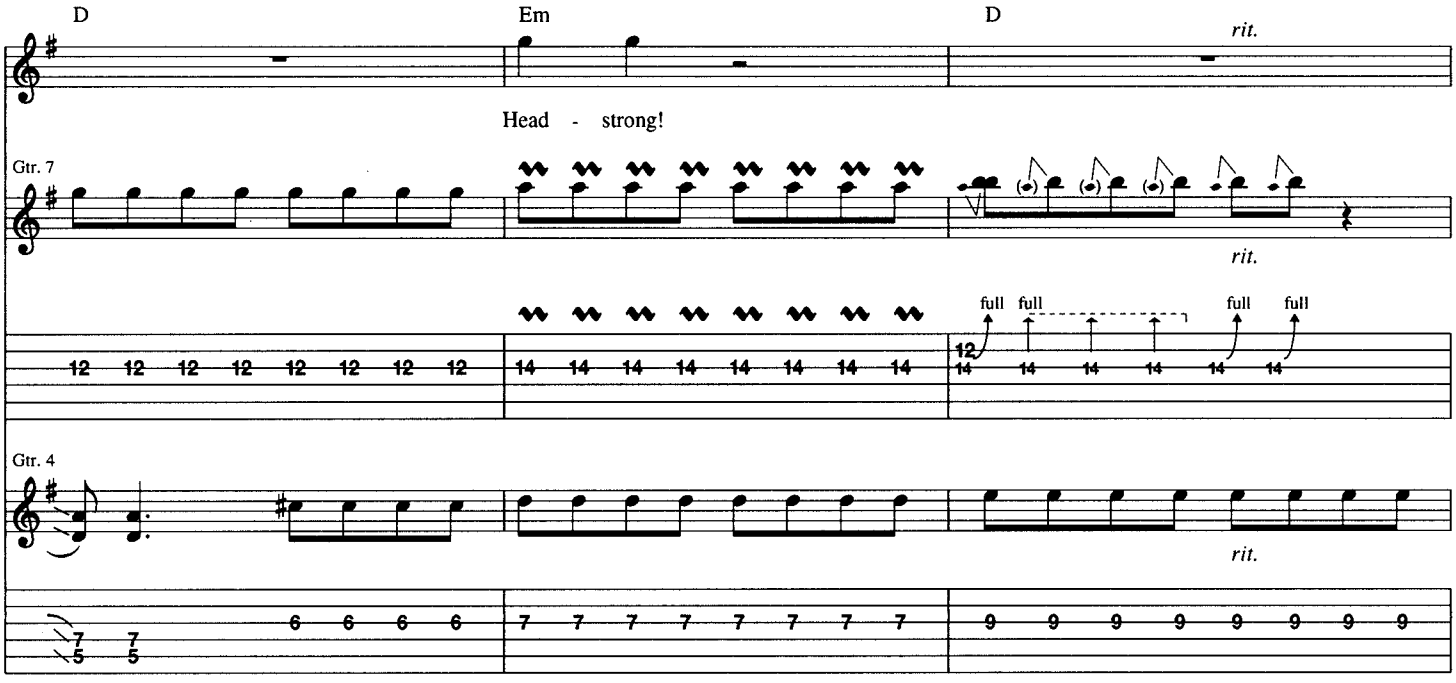

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 2
Gtr. 4
Em
D
Em
D
mf

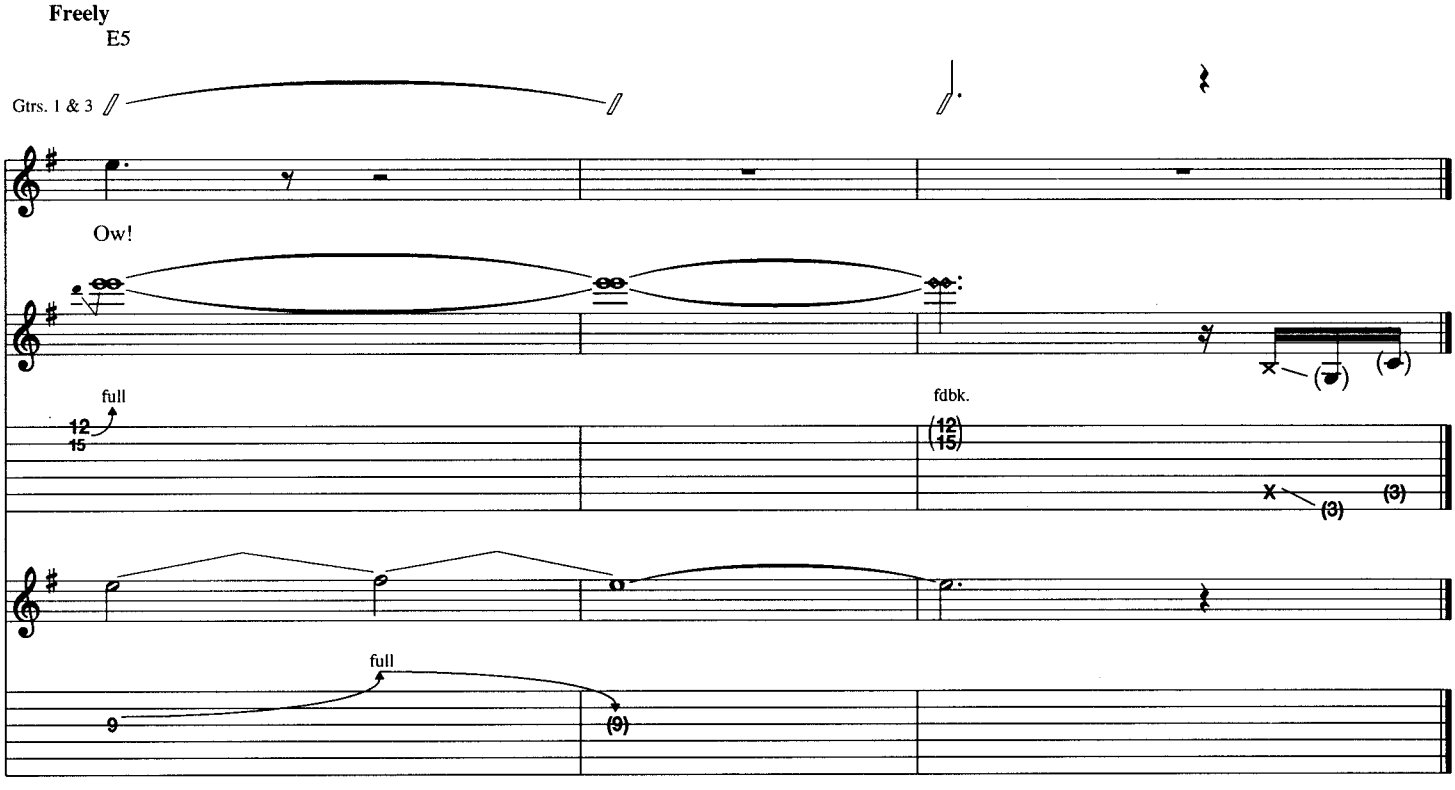
Em
Rhy. Fig. 4
D
Em
D
End Rhy. Fig. 4

Outro


Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 3: w/ Rhy. Fig. 2, 2 times
Gtr. 4: w/ Rhy. Fig. 4, 3 1/4 times
Em
D
Em
D
Head - strong!
Head - strong!
Em
D
Em
D
Em
Head - strong!
Head - strong!
Head - strong!


D
Em
D
Em
Head - strong!
Head - strong!
Gtr. 7


D
Em
D
rit.
Head - strong!
Gtr. 7
rit.
full
full
full
full
Gtr. 4
rit.


Freely
E5
Gtrs. 1 & 3
Ow!
full
fdbk.
full

Anything

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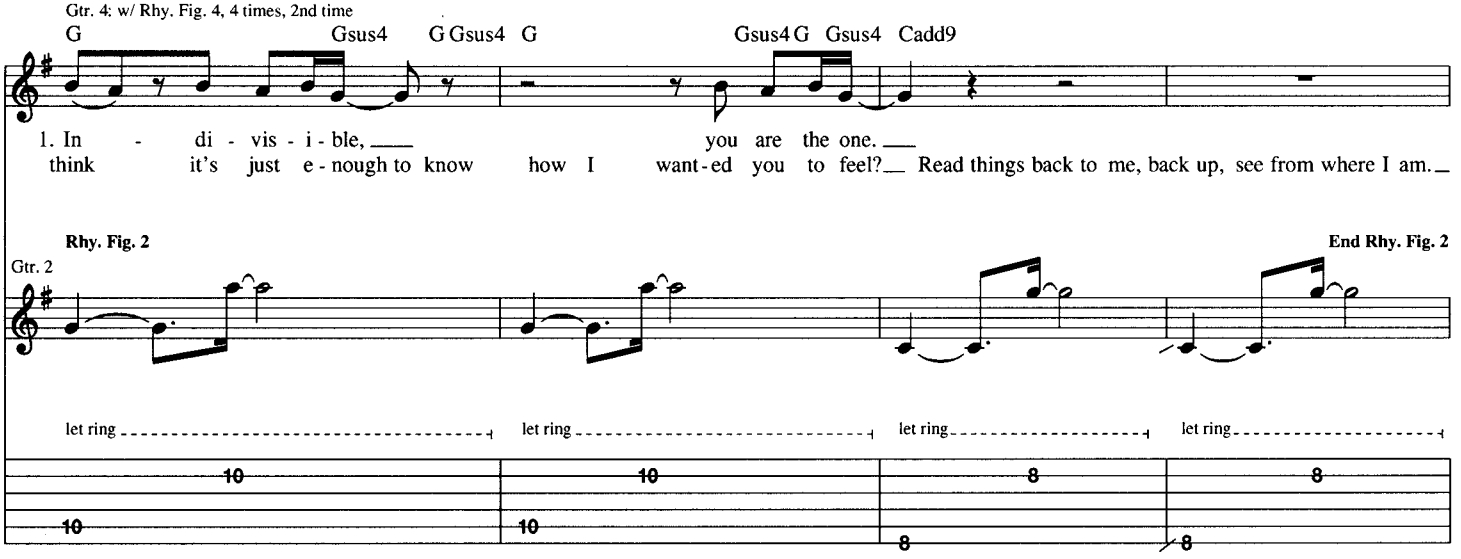
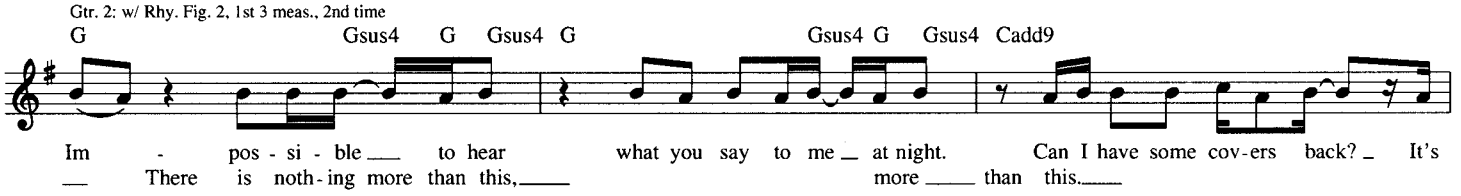
Verse

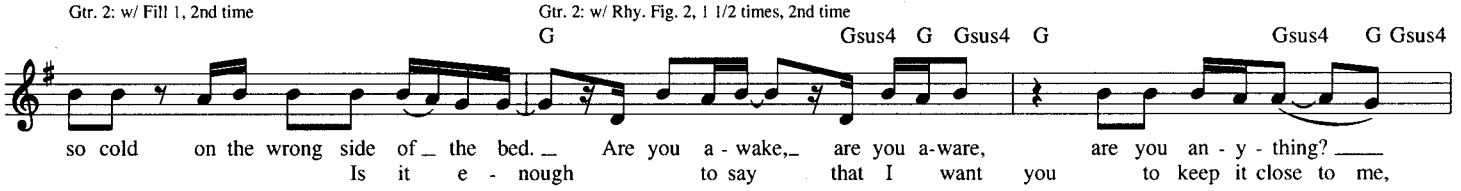
Gtr. 5 tacet, 2nd time
Gtr. 1: w/ Rhy. Fig. 1, 4 1/2 times, simile
Gtr. 4: w/ Rhy. Fig. 4, 4 times, 2nd time

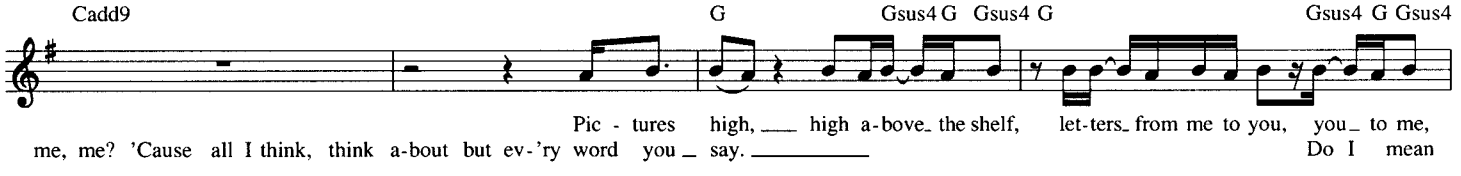

G Gsus4 G Gsus4 G Gsus4 G Gsus4 Cadd9
1. In - di - vis - i - ble, you are the one.
think it's just e - nough to know how I want - ed you to feel? Read things back to me, back up, see from where I am.
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 2
let ring
let ring
let ring
let ring
10
10
10
10
8
8
8
8

Gtr. 2: w/ Rhy. Fig. 2, 3 1/2 times, 1st time
Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas., 2nd time


G Gsus4 G Gsus4 G Gsus4 G Gsus4 Cadd9
Im - pos - si - ble to hear what you say to me at night. Can I have some cov - ers back? It's
There is noth - ing more than this, more than this.

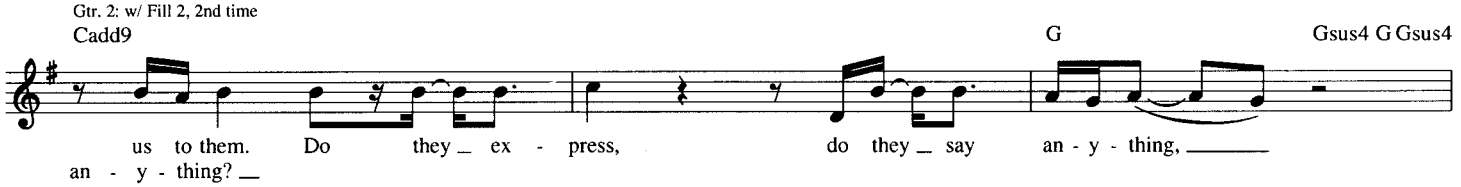
Gtr. 2: w/ Fill 1, 2nd time
Gtr. 2: w/ Rhy. Fig. 2, 1 1/2 times, 2nd time

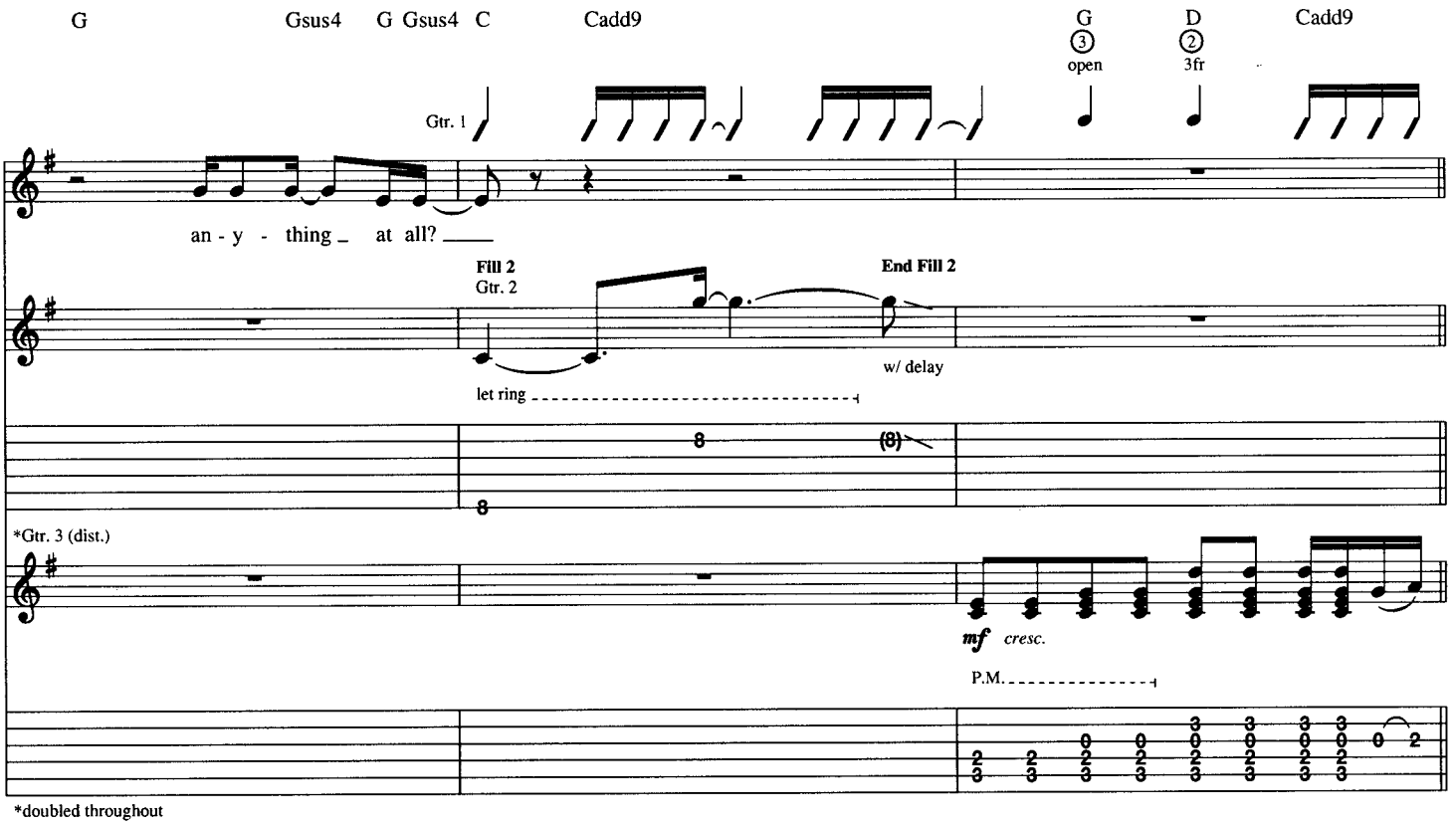

G Gsus4 G Gsus4 G Gsus4 G Gsus4
so cold on the wrong side of the bed. Are you a - wake, are you a - ware, are you an - y - thing?
Is it e - nough to say that I want you to keep it close to me,


Cadd9 G Gsus4 G Gsus4 G Gsus4 G Gsus4
Pic - tures high, high a - bove the shelf, let - ters from me to you, you to me,
me, me? 'Cause all I think, think a - bout but ev - 'ry word you say. Do I mean

To Coda

Gtr. 2: w/ Fill 2, 2nd time

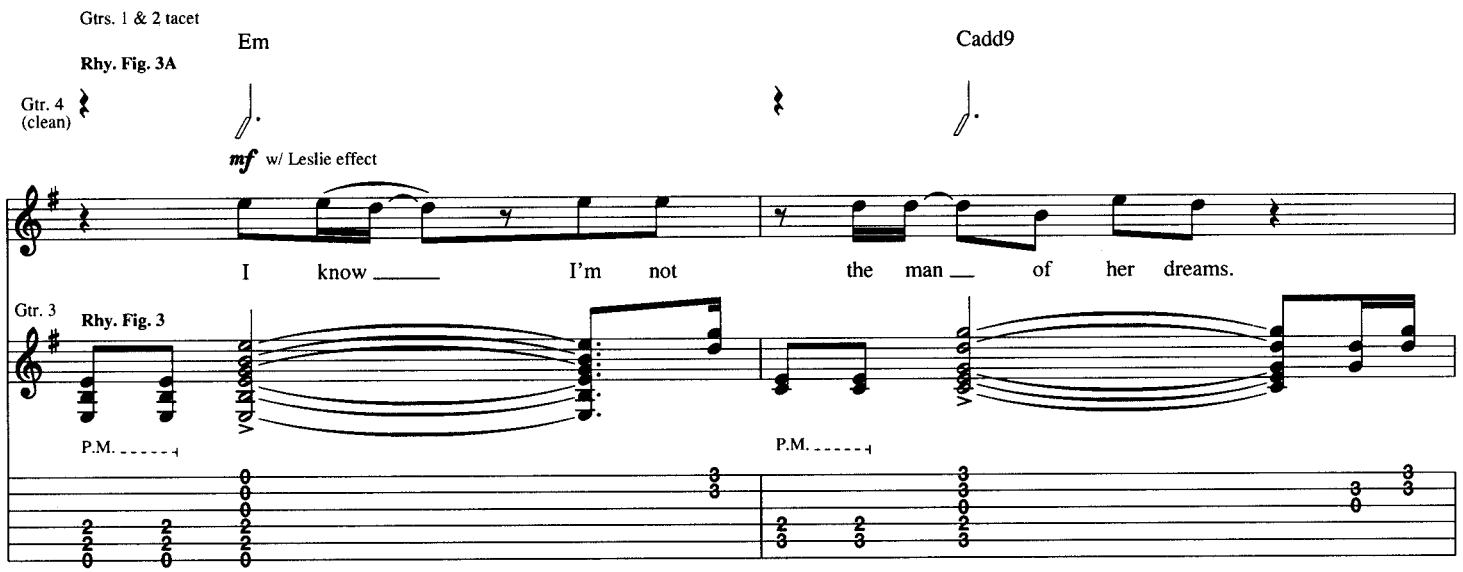


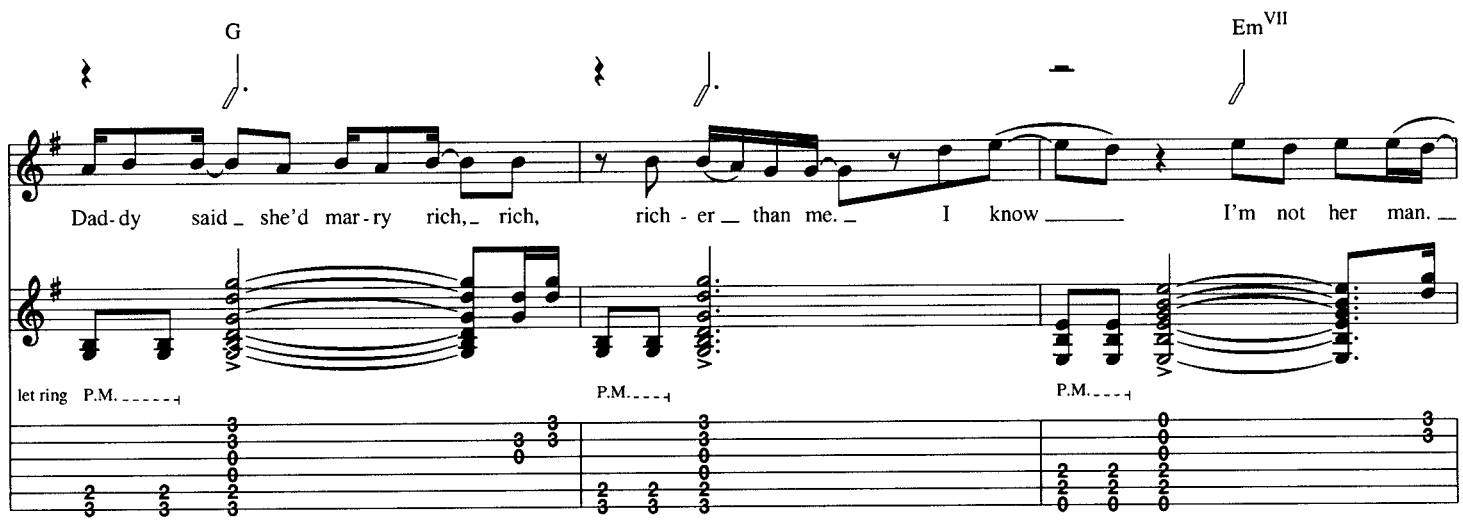


*doubled throughout

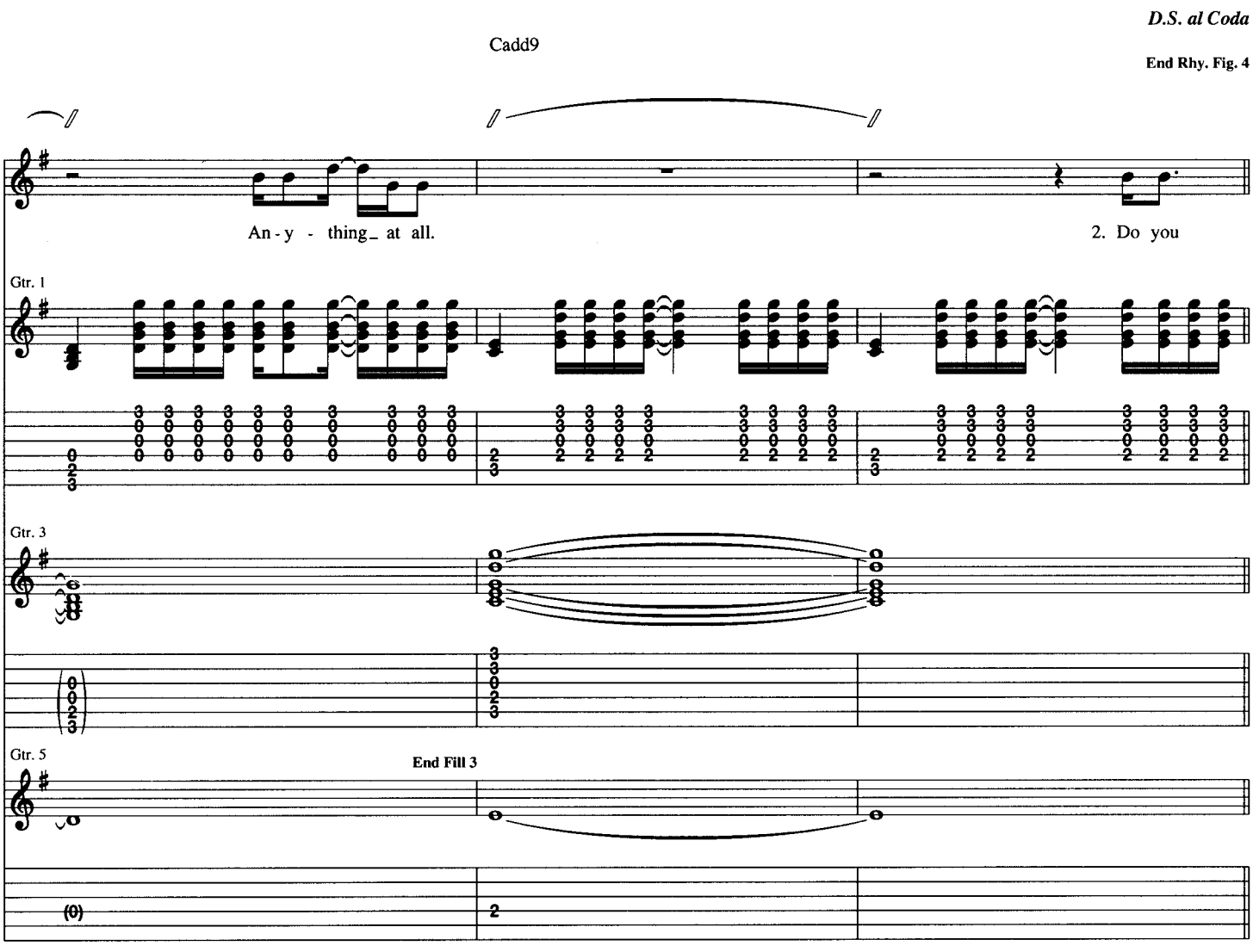
Chorus

Gtrs. 1 & 2 tacet





Cadd9
F
G
End Rhy. Fig. 3A
Rhy. Fig. 4
She could take an - y - thing, an - y - thing she wants.
Gtr. 3
End Rhy. Fig. 3
P.M.
P.M.
P.M.
Gtr. 5
(slight dist.)
Fill 3
mf


D.S. al Coda
Cadd9
End Rhy. Fig. 4
An - y - thing at all.
2. Do you
Gtr. 1
Gtr. 3
Gtr. 5
End Fill 3

Coda

Chorus

Gtr. 2 tacet
Cadd9

Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A, simile
Em

Cadd9

I know I'm not the man of her dreams.

Gtr. 1

P.M.

P.M.

Gtr. 3

P.M. let ring

G

Gtr. 5: w/ Fill 3
Em

Cadd9

Dad-dy said she'd mar-ry rich, rich, rich-er than me. I know I'm not her man. She could take

P.M.

P.M.

P.M.

Gtr. 1 tacet
F

G

Gtrs. 3 & 4

Gtr. 5 tacet

an - y - thing, an-y - thing she wants. An-y - thing at all.

Gtrs. 3 & 4 tacet
Cadd9

Gtr. 1

G

An - y - thing she wants.

Cadd9

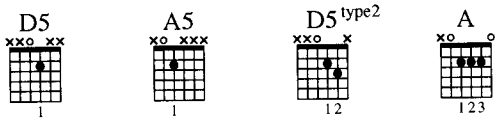
G

rit.

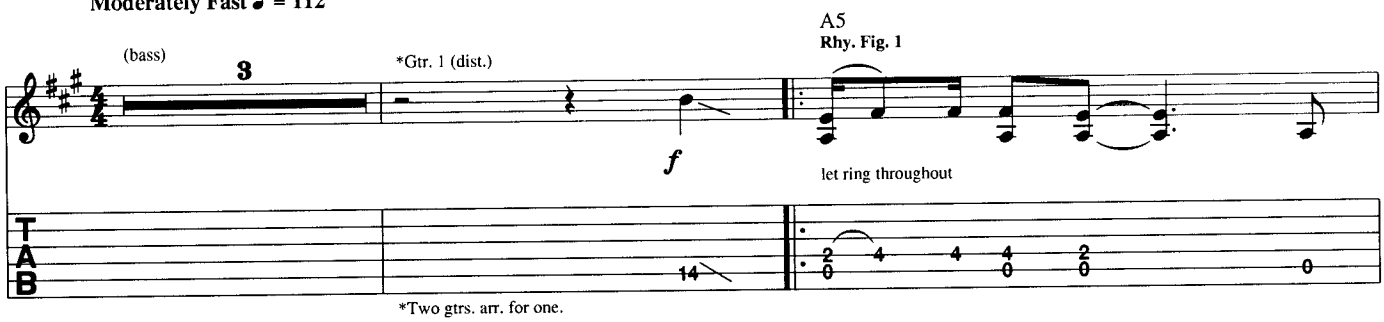
An - y - thing at all.

Margaret

Words and Music by Jason Ross and Jason Pollock



Intro
Moderately Fast ♩ = 112



*Two gtrs. arr. for one.

𝄋 Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile

A5
D5
A5
1. Mar - g'ret came to me was all he said.
2. Mar - g'ret feels the world be - neath her feet.
Be -
D5
A5
fore she knew my name she was in my bed.
Shak - ing like a leaf falls from the tree.
D5
A5
She was on - ly sweet six - teen.
She don't care, he's ten years old - er than me.
As
D5
A5
Twen - ty thous - and days young - er than me.
long as they're to - geth - er hap - pi - ly, who says they will.

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Pre-Chorus

D5 A ③ 2fr D ④ open D5 A5

Rhy. Fig. 2 **End Rhy. Fig. 2**

Gtr. 1

"Mar-ry me," she said. I don't re - ply.

*Gtr. 2 (slight dist.)

Rhy. Fig. 2A **End Rhy. Fig. 2A**

mf

let ring throughout

*doubled throughout

Gtr. 1: w/ Rhy. Fig. 2, 3 times
Gtr. 2: w/ Rhy. Fig. 2A, 2 1/2 times

D5 A5

"Dad - dy said you'd bet - ter or you'll die." She

D5 A5

wants a house and fif - teen kids I guess she does my love.

D5

And I can't find a state we're le - gal in.

Chorus

Gtr. 2 tacet
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

A5 A5

Mar - ga - ret.

Gtr. 2 Gtr. 3 (slight dist.) **Rhy. Fig. 3**

mp

let ring

Gtr. 2: w/ Rhy. Fill 1

D5 A5

Mar - ga - ret.

To Coda

Gtr. 3: w/ Rhy. Fig. 3

A5

Gtr. 2: w/ Rhy. Fill 1, 1st time

Gtr. 2: w/ Rhy. Fill 2, 2nd time

D5 A5

Mar - ga - ret. Mar - ga - ret.

Gtr. 3 tacet

Gtr. 1: w/ Rhy. Fig. 1, simile

A5

D.S. al Coda

D5 A5

Coda

Gtr. 3 tacet

A5

D5 type2 A

Gtr. 2

rit.

She was on - ly sweet six - teen.

Gtr. 1

rit.

Rhy. Fill 1

Gtr. 2

mf

let ring

Rhy. Fill 2

Gtr. 2

mf

let ring

Punch In, Punch Out

Words and Music by Jason Ross and Gita Khalsa

Verse
Free Time
N.C.(E)

1. I wake up to beat the sun from her glor - y. I'm on - ly one cig-a-rette a -
way from mo-bil-i-ty. It's al - ways punch in, punch out, go to work and go back home.
There's on - ly one chance left and I know, and I know where

𝄋 **Verse**
Moderately Fast ♩ = 116
(drums & vocal only)
N.C.(E)

she is wait - ing. 2. I (3.) wake up to beat the sun from her glor - y.

Chorus I'm on - ly one cig - a - rette a - way from mo - bil - i - ty. It's al-ways
N.C.(E)
punch in, punch out, go to work and go back home. *To Coda* ⊕ There's on - ly
one chance left and I know { where she is wait - ing. / what I would do with it. } 3. Be - cause it's

Verse
N.C.(E)
three songs home and now it's his joy. There's on - ly
D.S. al Coda
one chance left and I know what I would do with it. 3. So I

⊕ ***Coda***

Chorus
N.C.(E)
It's al - ways punch in, punch out, go to work and go back home.
There's on - ly one chance left and I know what I would do with it.

Outro
N.C.
Whispered: Punch in, punch out. Punch in, punch out. Punch in, punch out!

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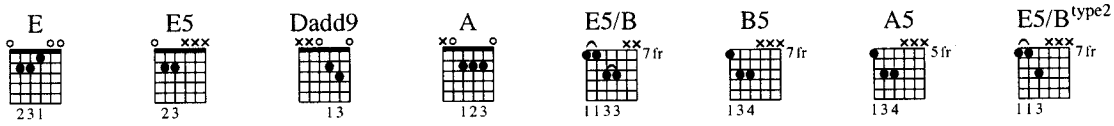
Favorite Dog

Words and Music by Jason Ross and Jason Pollock



Intro

Slowly ♩ = 76

E

Gtr. 1 (clean)

f

E5

Gtr. 3 (clean)

mf w/ delay effect

let ring

Gtr. 2 (clean)

mf w/ amplifier tremolo

𝄋 Verse

E

1. That's my oth - er hand, o - pen ___ and emp - ty.
2. That's my oth - er head, o - pen ___ and bleed - ing.

simile on repeat

let ring

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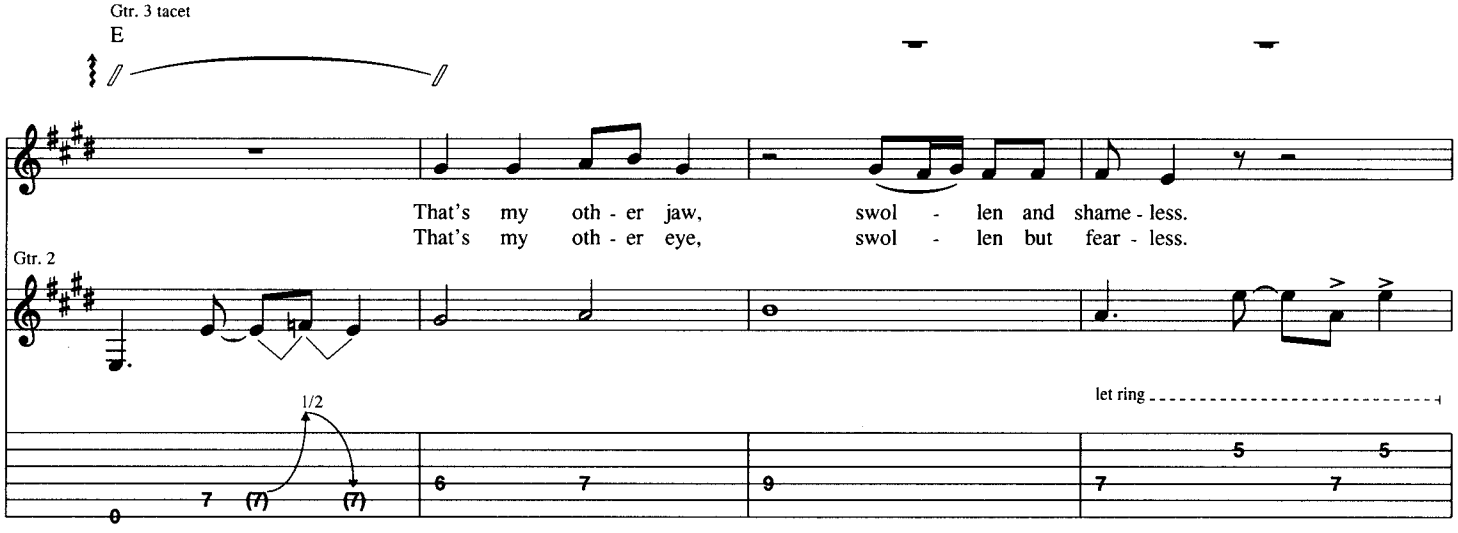
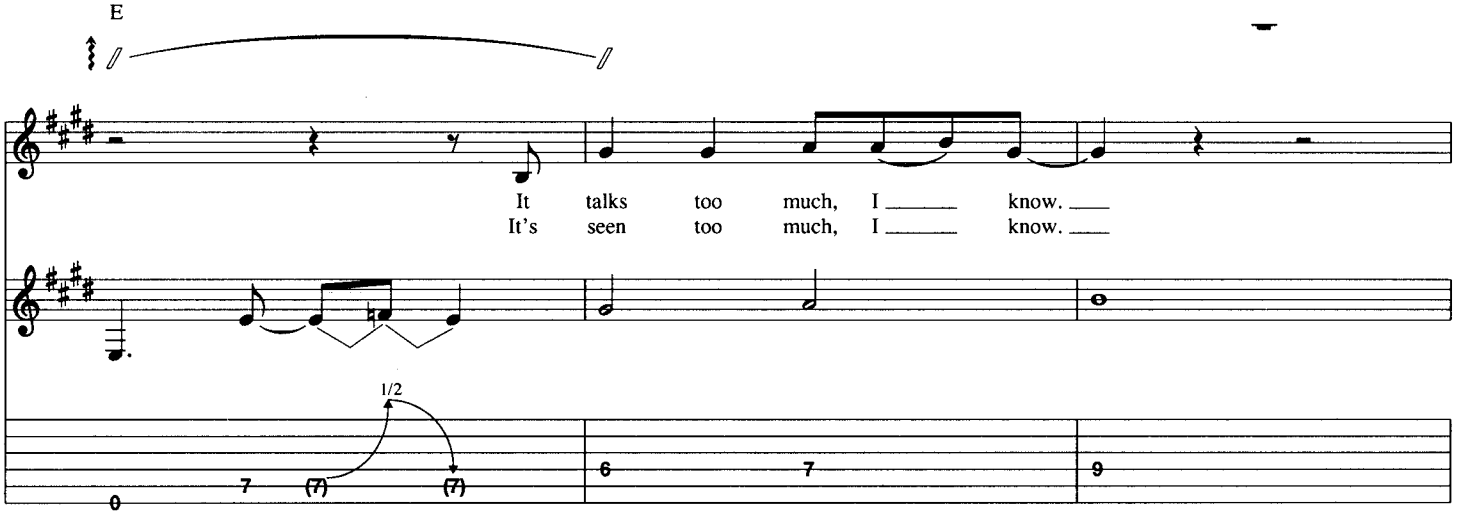
E
It wants one too, I guess.
It thinks too much, I guess.
1/2
1/2
1/2
(5)
(4)


Gtr. 3 tacet
E
That's my oth - er jaw, swol - len and shame - less.
That's my oth - er eye, swol - len but fear - less.
Gtr. 2
1/2
let ring


E
It talks too much, I know.
It's seen too much, I know.
1/2

Pre-Chorus

Gtr. 1: w/ Rhy. Fill 1, 2nd time

Gtr. 3 tacet

Dadd9 A E

And an - oth - er sin - ger is {born / killed} ev - 'ry sip I take.

Gtr. 3

1/2 1/2 1/2 1/2

Gtr. 2

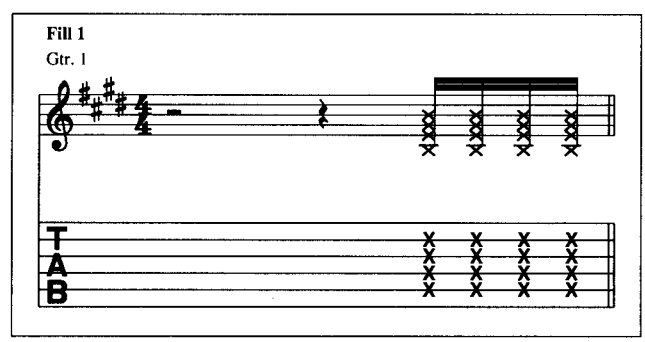
f

Dadd9 A

Drain a - way my words just like

Gtr. 2

let ring let ring

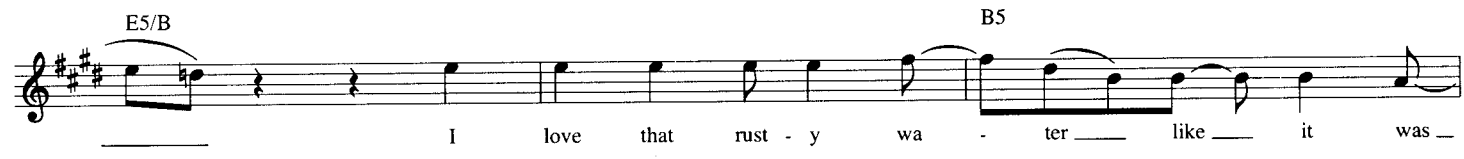


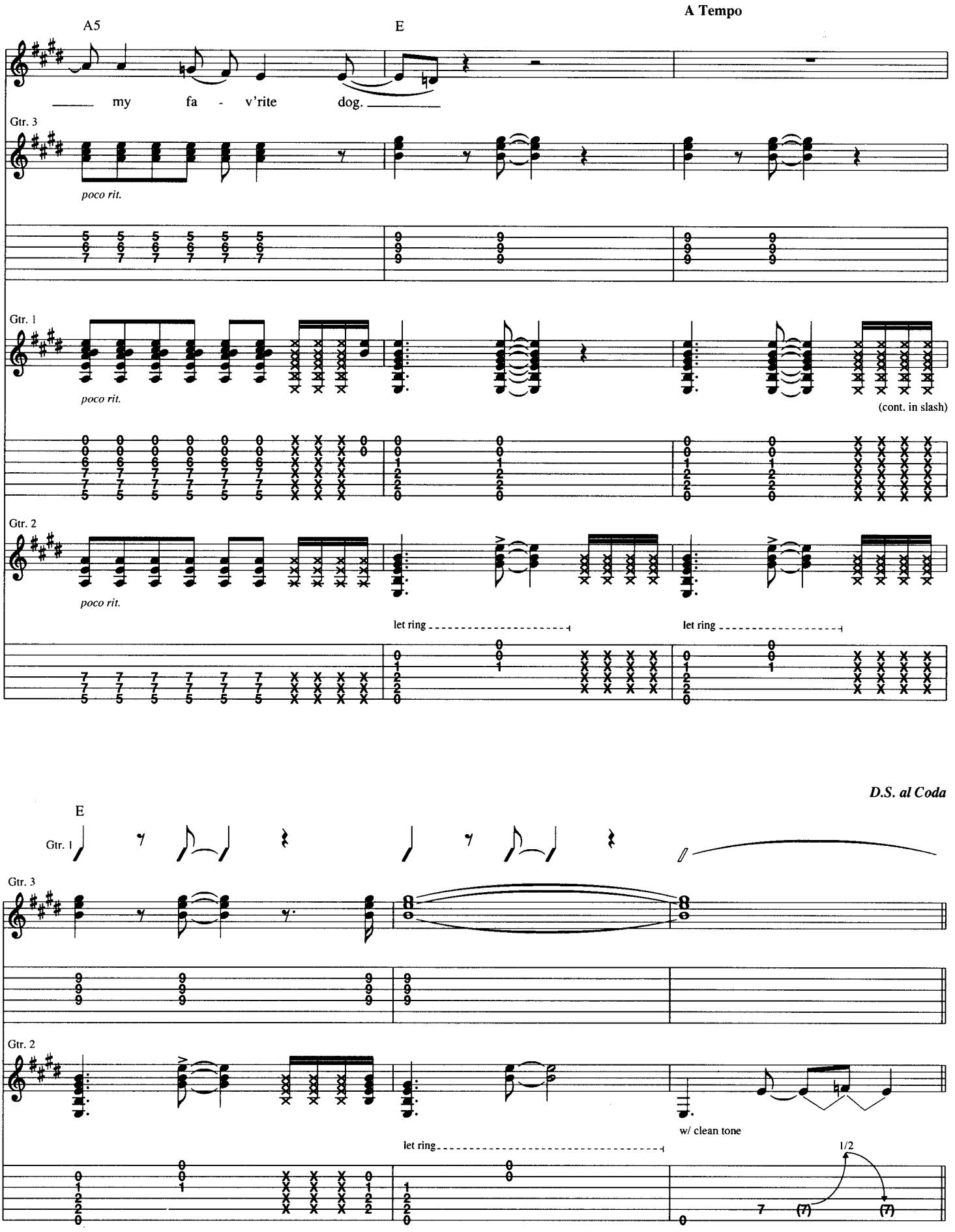
E
D
Dsus4
D
(cont. in notation)
they were _ my flesh _____ and bone. _____
And they're
*Gtrs. 1 & 2
let ring
*composite arrangement
A
Asus4
A
E
Dadd9
bark - ing at me, _
yeah, they're work - ing _ on _ me _____
just _
let ring
P.M.
To Coda
A
E
_____ like my fa - v'rite dog. _____
Gtr. 3
delay off
poco accel.
let ring
Gtrs. 1 & 2
(Gtr. 1 cont. in slash, 2nd time)
(Gtr. 2 cont. in slash)
poco accel.
let ring

Chorus
Faster ♩ = 116
E5/B
B5
A5
E5/B
Rhy. Fig. 1A
End Rhy. Fig. 1A
Gtr. 2 (dist.)
f
Ge - ron - i - mo, yeah, look out be - low. I
Gtr. 3
Rhy. Fig. 1B
End Rhy. Fig. 1B
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 1
f

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B, 2 1/2 times, simile
E5/B
B5
A5
E5/B
love that rust - y wa - ter like it was my fa - v'rite dog.

B5
A5
Ge - ron - i - mo, yeah, look out be - low.


E5/B
B5
I love that rust - y wa - ter like it was


A Tempo
A5
E
my fa - v'rite dog.
Gtr. 3
poco rit.
Gtr. 1
poco rit.
(cont. in slash)
Gtr. 2
poco rit.
let ring
let ring
D.S. al Coda
E
Gtr. 1
Gtr. 3
Gtr. 2
w/ clean tone
let ring
1/2

Coda
E
E5
Gtr. 1
Gtr. 2
Verse
E
E
Gtr. 1
3. Don't think _ there's noth - ing, _ you're the queen _ of my side.
Gtr. 2
Gtr. 3
E
E
You're wrong, and af - ter me, I was born _ to die.

Interlude

Gtrs. 1 & 2 tacet

N.C.(E)

Voc. Fig. 1

Gtr. 3 tacet

End Voc. Fig. 1

Oh, _____ oh. _____

Rhy. Fig. 2

Gtr. 4 (clean)

Gtr. 4

Gtr. 3
divisi

w/ chorus & delay

let ring throughout

(2)

Gtr. 4

Lead Voc: w/ Voc. Fig. 1, 3 times

End Rhy. Fig. 2

Gtr. 5 (clean)

w/ chorus & reverb

Gtr. 4: w/ Rhy. Fig. 2, simile

E

E5

Gtr. 2
(dist.)

open

poco accel.

Gtr. 5

Rhy. Fig. 3

End Rhy. Fig. 3

poco accel.

let ring

let ring

let ring

let ring

Gtr. 5: w/ Rhy. Fig. 3

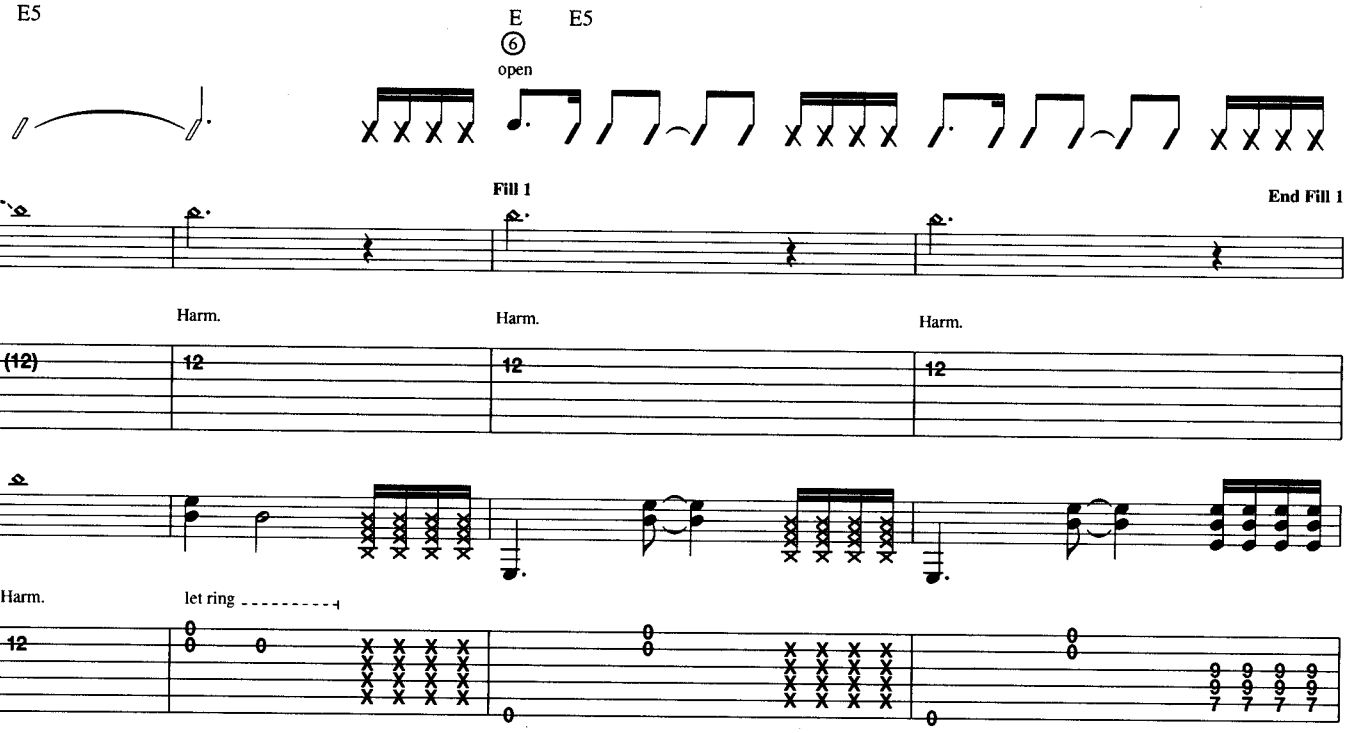
E

E5

open

Gtr. 4 tacet
Gtr. 3
mf
Harm.
12
Gtr. 1
let ring
Rhy. Fill 2
Gtr. 5
End Rhy. Fill 2
Gtr. 6 (dist.)
f
Rhy. Fill 3
End Rhy. Fill 3

Gtr. 5: w/ Rhy. Fill 2, 4 times
Gtr. 6: w/ Rhy. Fill 3, 8 times
E5

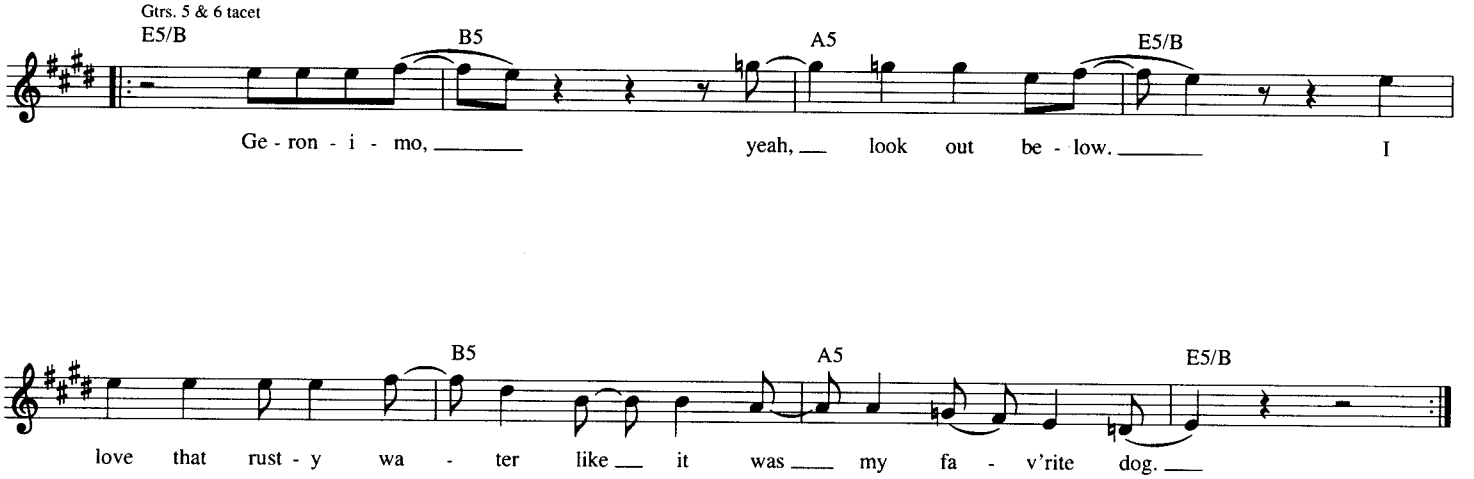


Gtr. 3: w/ Fill 1, 2 times

Chorus

Faster ♩ = 116

Gtrs. 1, 2 & 3: w/ Rhy. Figs 1, 1A & 1B, 2 times
Gtrs. 5 & 6 tacet



Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

E5/B B5 A5 E5/B

Ge - ron - i - mo, yeah, look out be - low. I

Gtr. 3

E5/B

Gtr. 2

poco rit.

love that rust - y wa - ter like it was my fa - v'rite dog.

Gtr. 3

poco rit.

Gtr. 1

poco rit.

A Tempo

E5/B[type2]

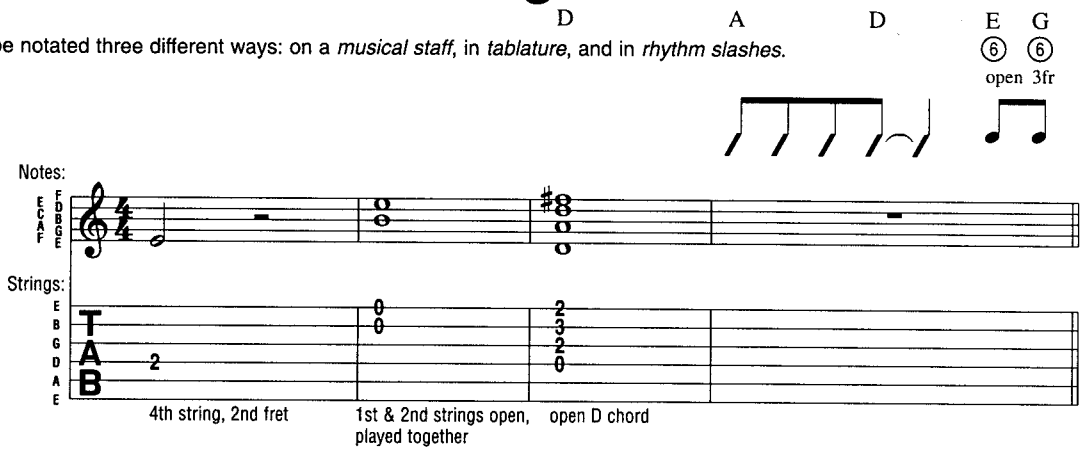
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

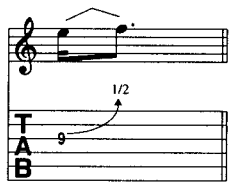
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

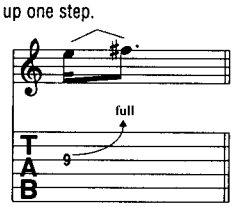
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



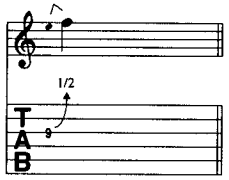
HALF-STEP BEND: Strike the note and bend up 1/2 step.



WHOLE-STEP BEND: Strike the note and bend up one step.

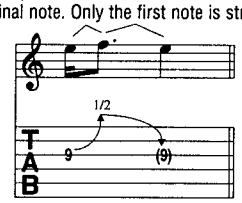


GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

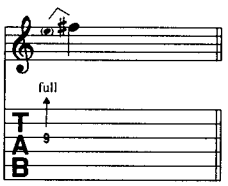


SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

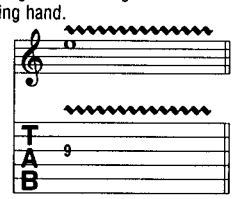
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



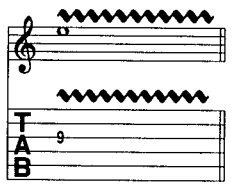
PRE-BEND: Bend the note as indicated, then strike it.



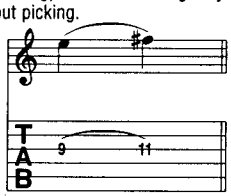
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



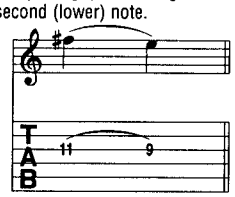
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



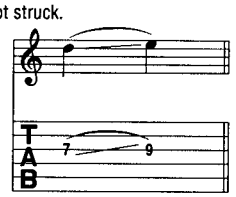
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

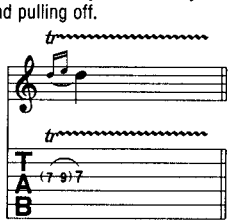


LEGATO SLIGHT: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

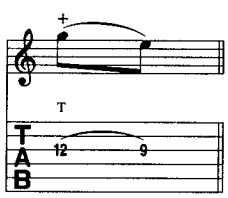


SHIFT SLIDE: Same as legato slide, except the second note is struck.

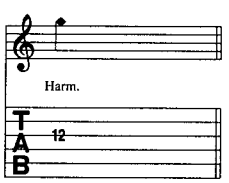
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



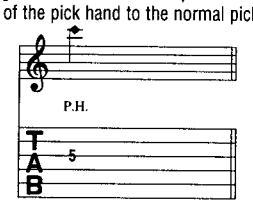
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



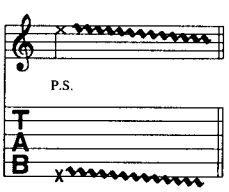
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



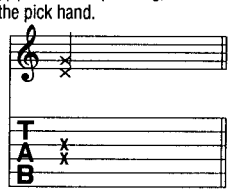
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



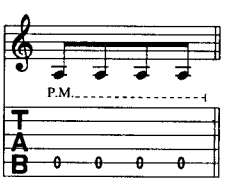
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



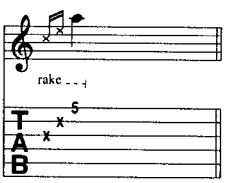
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



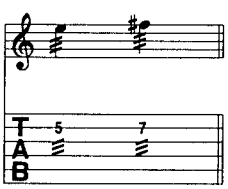
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



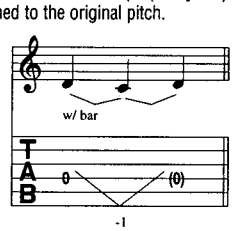
RAKE: Drag the pick across the strings indicated with a single motion.



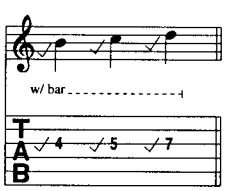
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.